



# MARLOWE

## THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

EDITED BY

HAROLD OSBORNE, M.A.

EDITOR OF BEAUMONT AND FLETCHER: "THE KNIGHT OF THE BURNING PESTLE"  
BACON: "NEW ATLANTIS", MORE: "UTOPIA", ETC.



UNIVERSITY TUTORIAL PRESS LTD  
CLIFTON HOUSE, EUSTON ROAD, LONDON, N.W.1



## PREFATORY NOTE

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IN preparing this edition of *Dr Faustus* the requirements both of the general reader and of examination candidates have been constantly kept in view.

The Introduction, besides giving details of the life, writings, and style of the poet, provides an account of the Faust-legend upon which the play is based, and a reconstruction of the historical Faust. A section is devoted to the position and importance of the play in the development of English literature.

The Notes give such information as is necessary to the intelligent reading of the text, making an especial feature of the background of demonology, magic, and astrology, which bulks largely in the play, and is especially difficult for the reader of to-day.



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# INTRODUCTION.

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## THE FAUST LEGEND.

1. *Johann Faustus, M.A.*—From the disreputable reality of Faustus the “Scholler-Mountebank” of the Renaissance was woven by legend and romance the Faust who captured the imaginations of Marlowe and Goethe. This Faustus, in the solitary sublimity of the supreme rebel, is the literary equal of the Prometheus of Aeschylus and Lucifer, the true hero of *Paradise Lost*. All three are emblems of the recurring conflict of great adventurous minds with the restrictions imposed by conventional religion and morality. In each pride is carried through arrogance to conceit. In the nobility of his aspiration Faust perhaps stands first. For knowledge, and for the glamour of that power which knowledge brings, open-eyed he stretches forth his hand to pluck of the fruit of the forbidden Tree. The inevitable catastrophe but enhances the grandeur of his choice.

But behind the literary Faust is the historical Faustus, who lived when the Renaissance was at its height. His was the more common tragedy of the misuse and decay of great intellectual gifts. Our knowledge of the historical Faust is derived from some dozen references in little-read authors, and most of these were written upon hearsay evidence by men biased in his disfavour. Yet together they give us a surprisingly vivid picture of the man. The most important of these follow in chronological order:—

(1) On August 20th, 1507, *Johann Tritheim*, a Benedictine Abbot in Würzburg, tutor of Cornelius Agrippa (cf. note to Act I., line 63), and a learned writer on occultism and demonology, wrote to the Mathematician and Astronomer Royal of the Emperor Palatine in answer to an enquiry about Faust. The letter is abusive and defamatory. He

had formerly met one Georg Sabellicus, Faustus junior, at Gelnhausen. This man he portrays as a heretic, a mountebank, and a cheap magician. He says that he had heard that he boasted that he could replace all the works of Plato and Aristotle from memory and could perform all the miracles of Christ. He adds the useful information that Faust had once been employed in an educational post by Franz von Sickingen.

(2) In 1509 there is a record at *Heidelberg University* of a student Johann Faust from Simmern, who in that year graduated in Philosophy (the equivalent of an Arts Degree) first of sixteen students.

(3) *Conradt Mudt* (October 7th, 1513), a Canon of Gotha, writes of Georgius Faustus, "the demigod of Heidelberg," as an empty boaster, a palmist, and a quack magician, who impressed only the ignorant.

(4) 1539. *Philip Begardus*, a practising doctor of Worms attacks Faustus as a quack physician and magician.

(5) 1542. *Johann Gast*, a protestant Pastor at Basle, describes the death of Faust. He was strangled by the devil and his head twisted backwards, and "the corpse persisted in lying on the bier with the face looking downwards, although five times it was turned on its back." The story of his death, which is said to have occurred in 1541 at an inn in a small village in Würtemberg, is also told by *Johann Mennel* (1562) and the rationalist *Wier* (1568). *Mennel*, an acquaintance and fellow-countryman, states that Faust was born at Knittlingen, in the Palatinate.

There are other references, of less importance but confirming the general impression given by the above; among them is one by *Luther*, who doubts Faust's pretensions although crediting him with powers of prediction.

It will have been noticed that even the name varies from writer to writer. The *Georgius Faustus of Heidelberg* of Conradt Mudt serves as a connecting link between the

*Georg Sabellicus*, *Faustus junior* of Trittheim and the *Johann Faust* of the Heidelberg University records. Commentators now identify these. His true name was *Georg Sabel*. "Faustus" was a nickname which eventually supplanted his real name. Like *Fortunatus* (in Dekker's play *Old Fortunatus*) and *Prospero* (in Shakespeare's *Tempest*) it simply means "the lucky one." H. G. Meek argues that "Faustus junior" suggests a "Faustus senior," i.e. that Sabel took the name from some previous "Faustus" whom he took as his model. This personage he finds in the father of St. Clement, whom Simon Magus changed into his own double. The change of Christian name is not so easily accounted for. But "Johann" was a popular name among conjurors and popular magicians. Thus Johann Faustus would be an admirable trade name for a purveyor of popular magic. These suppositions must remain conjectural, but the identification of Johann Faustus with Georg Sabel is almost certain.

Let us now try to reconstruct the man. Georg Sabel, or, as he was later known, Johann Faustus, was born at Knittlingen in the Palatinate, about 1488. He was endowed with a fine intelligence and immoderate self-confidence. He took the best degree of his year in the University of Heidelberg. But even before this his reputation and attainments were sufficient to earn for him the friendship of the Lutheran reformer and general Franz von Sickingen, one of the greatest patrons of literature and learning of the day, and the interest of Johann Wirding, Astronomer Royal to the Elector Palatine.

He lived at the height of the Renaissance, when the recently re-discovered Classics still held something of novelty, and science and learning were full of glamour. His intellectual curiosity, his diversity of interests, and his self-confidence are typical of his age. We find him studying the Classics, interested in the new religious ideas which were the precursors of the Reformation, and later credited with being expert in all branches of occultism from astrology and alchemy to the divagations of popular

mystagogy. It must be remembered that at this time astrology and alchemy were regarded as serious sciences and magic and demonology were universally accredited. Most of the outstanding scholars of the age, divine and secular alike, incurred the reputation of sorcery.

Although his journeys were later exaggerated, he undoubtedly travelled much and far. His travels fall into two periods. Before his degree he lived the life of a wandering scholar. In the latter part of the fifteenth century the roads in Germany were infested with scholars travelling from one university to another in order to pursue their studies. Their condition was wretched; they were usually poverty stricken, and begged or stole their bread or earned a supper by singing or playing. Owing to the scarcity of books the courses of lectures at different universities were important. These destitute students became the companions of Faust in his later years and pandered to his exaggerated self-conceit. It is pertinent to remember that they were popularly believed to study Black Magic.

After his course at Heidelberg a degeneration sets in. Self-confidence turns to boasting and boasting to charlatanism. As the anecdote about his knowledge of Plato and Aristotle illustrates his erudition, the story that he claimed by diabolical agency to be able to restore the lost plays of Plautus and Terence illustrates his charlatanism.

He now becomes a travelling fortune-teller and quack mystagogue, basking in the admiration of the ignorant and associating with needy students and gypsies. He claims to have supernatural powers and calls the devil his brother-in-law. One can see the typical psychology of the charlatan—inflated self-worship, the absolute need of admiration, which he obtains by high-sounding titles and a swaggering air, and the gradual drift towards ever lower ranks of society. With the increase of his malady his morals deteriorate. From the peddling of quack-scholarship he sinks to the peddling of quack medicines, which earns him the hostility of the medical profession. He is publicly

expelled from Ingolstadt and is forced to make a hurried retreat from punishment in other cities. He was apparently not persecuted for necromancy.

Thus Faust displays the best and the worst of the Renaissance, having both its insatiable curiosity for learning and its erratic tendency to superstition and to over-weening conceit. His is the pathetic figure of a great mind going to ruin. The keen intelligence is outweighed by the love of ostentation and craving for flattery which drew him ever lower. Thus in Faust we may see the Casanova of the Renaissance.

2. The Faust Legend.—This figure, pathetic in its disappointed promise of greatness, early became the hero of legend. *Why* this or that historical figure is chosen to be the centre around which legends congregate, it is seldom possible to say. Yet in his exaggerated claims to learning and scholarship and his pretensions to supernatural powers, Faustus was probably a more typical representative of that popular "spirit of the age" which creates legend though not literature, than the greater figures who have come down to historical fame. His own wandering existence must have made him widely known, and his associates were those travelling scholars and roving gypsies and peddlers who, in that age, were the chief disseminators of news among the populace. And once a legend has started it accumulates like a snow-ball; thus all the floating tales of magicians and marvels attached themselves to Faustus.

The time was ripe for another cycle of legend. The Chansons de Gestes and the adventure cycles of medieval chivalry, which had gathered round such figures as Aeneas, Vergil, King Arthur, Siegfried, Charlemagne, etc., had lost their popular appeal. The story-tellers sought some new subject more in harmony with the needs of the age. The hero must be a wanderer in order to introduce the element of adventure; he must be in contact with the supernatural, for the popular mind was filled with the superstitions of

magic and miracle; he must be connected with the Universities in order to give him authoritativeness in an age of awakening learning; and finally the hero of a folk-tale must be spectacular.

Such was Faust, the wandering miracle-monger and braggart scholar. Further, from the provenance of the Faustbücher and the fact that most of the stories are derived from tales told of the medieval saints, Meek infers that the Faust legend was developed by the Lutherans with the purpose of discrediting the Roman Catholic Church.

In legend the true character of Faustus is obscured and he becomes the typical Renaissance scholar. Having early compassed the whole scope of human knowledge and in despair of satisfying his further aspirations by natural means, he enters into a compact with the Devil, whereby Mephistophilis shall for twenty-four years serve his intellectual and material ambitions, in return for which he pledges his soul to the Devil at the end of this period.

The Faust legends are contained in a number of books and ballads known collectively as the "Faustbücher," and forming one department of the Volkbücher, or popular chap-books, which appeared towards the end of the sixteenth century in Germany. The first of the Faust Books was the *Historia von D. Johann Faustens*, which appeared in 1587. Within a year this had been translated into Low German and Danish, and a versified form and a drama were printed at Tübingen. In 1589 it was translated into French and in 1592 the English translation by P. F. was published. It was the latter which Marlowe took as his model.\* Neither the author of the German *Historia* nor the identity of P. F. is known. From 1630-1830 "The Life and Death of Doctor Faustus" became the subject of innumerable popular ballads, marionettes, and "penny-dreadfuls." The "History" is in three parts. The first two and the end of the third are consecutive in plot; the

\* The first reference in English to Faustus occurs in 1572 in a translation of Ludwig Lavater's *Ghostes and Spirites*. (Boas.)

bulk of the third part is a heterogeneous assemblage of wonders and stories.

Marlowe follows the English Faust Book (E.F.B.) very faithfully. His main additions are (1) Faustus' soliloquy in Act I. on the vanity of human science; (2) the Good and Bad Angels; (3) the substitution of the Seven Deadly Sins for a pageant of devils. In general he carries still further the tendency of the English translator of the German *Historia* to emphasise the intellectual aspirations and minimise the vices of Faust. His Faust would travel widely in space and in the realms of the spirit, led on by the glamour of knowledge. He is rather tempted by the intellectual excitement of the sense of power than by the baser enjoyments of power. The material allurements of Mephistophilis make little appeal to him, except only Helen; for she represents the acme of that well-nigh unrealisable beauty of the Greeks, which penetrated Marlowe's spirit to the depths.

Marlowe's *omissions* from the E.F.B. are more significant than his additions. By judicious selection he was able to shape the rather rambling and incoherent story into a dramatic unity, so that Goethe remarked upon the admirable construction of *Dr. Faustus* even in the mutilated form in which he knew it.

## CHRISTOPHER MARLOWE.

3. *Life of Christopher Marlowe.*—We know remarkably little about the life of Christopher Marlowe, and that which we do know is not what we should most choose to know. We cannot, as with many great writers, make use of the facts and circumstances of his life to elucidate his literary development.

Christopher Marlowe was the second child of a well-to-do Canterbury shoemaker. As the baptismal register of the church of St. George the Martyr indicates, he was born in 1563. Just before his fifteenth birthday he obtained one



of the fifty scholarships to King's School, which was held within the Cathedral precincts at Canterbury. At seventeen he obtained one of the three scholarships from King's School to Corpus Christi College, Cambridge. These scholarships were founded by Archbishop Parker. They lasted for three years, or, on the understanding that the student intended to take Holy Orders, for six years.

Marlowe's career at Cambridge was uneventful. He took his degrees in the usual period, the B.A. in the spring of 1583-4 and the M.A. in July 1587. The fact that he retained his scholarship for the full period of six years indicates that he was understood to be a candidate for Holy Orders. The only irregularity in Marlowe's University career was his failure to take Orders at the end of it. He satisfied the requirements of the University without displaying signs of intellectual precocity. His scholarship at King's School was taken at the latest legal age, and he entered the University at seventeen, an age late rather than early at that time. His degrees were not of outstanding brilliance: and certainly none suspected him of being a poet.

After leaving Cambridge Marlowe had less than six years to live. About this period we know very little. He lived in London or the surrounding parts of Kent. He was apparently well off, though his source of livelihood is not known. He did not, like many of the early Elizabethans, descend to literary hack-work; and his output was small.

He kept good company. He was a friend of Sir Walter Raleigh and Sir Thomas Walsingham. He was a friend of Nashe and Chapman. He incurred the enmity of Greene and Thomas Kyd, with whom for a short period he worked in the same room. His plays were performed by the Company of the Lord Admirai, Howard of Effingham, and, after the suppression of their performances by the Lord Mayor in November 1589, by the Company of Ferdinando Stanley, Lord Strange.

In October 1589 Marlowe was summoned before the Newgate session and released on bail. The nature of his offence is not known. It is conjectured to have been a breach of the peace, perhaps in connection with the theatre.

Marlowe spent the early months of 1593 at the house of Mr. Thomas Walsingham, at Scadbury near Chislehurst. It is probable that he left London because of the plague, which had been raging since the previous summer. In May of this year Thomas Kyd was in trouble with the authorities. His rooms were searched and among his papers were found some "atheistical" documents, which he alleged to be the property of Marlowe and to have been left from the period when they worked together. Marlowe was summoned before the Privy Council to answer for his alleged heretical views. He was not imprisoned and apparently apprehended no serious danger. There is not sufficient evidence that he was ever engaged in political intrigue, and he had powerful supporters. It is true, a formal indictment for blasphemy was drawn up against him by one Richard Baines; but before action was taken Marlowe was dead.

On May 30th he spent the day in a tavern in Deptford with Ingram Frizer, Robert Poley, and Nicholas Skeres, three men of doubtful reputation. Here he was killed by Frizer by a dagger wound over the eye. According to the story told, and accepted by the jury, Marlowe attacked Frizer and the latter was compelled to kill him in self-defence. Suspicions of murder have inevitably arisen, but they have quite inadequate evidence. There is no means of going behind the account given by Frizer and the rest at the trial.

From the scanty information at our disposal Marlowe seems to have been a young man of bold self-assurance, of passionate and fiery temper both in word and act, and of a biting and sarcastic tongue. His conversation was rationalistic and iconoclastic; he was apt to speak irreverently and flippantly upon religious matters. Thus he shocked many of his milder associates during his life and

after his death incurred the serious charge of atheism. When we remember such passages in his writings as the last soliloquy of Faustus it is impossible to write down Marlowe as a mere cynic in religion. Yet it is most probable that he was going through a period of religious doubt and troubled by the usual intellectual difficulties about the doctrine of the Trinity, the Incarnation, etc. Such doubts and questionings are natural in a young man of independent intellect and fearless disposition, who had for six years been subjected to the arid routine of scholastic philosophy as then taught at Cambridge, and who had refused to proceed to Holy Orders at the end of his course. Expressed in conversation in a violent and somewhat imprudent way, such sentiments would offend the more timid and orthodox minds in an age when political suppression of religious unorthodoxy was strict.

Yet this impression, coming as it does from the testimony of those least in sympathy with Marlowe and whom he no doubt tolerated with difficulty, is certainly one-sided. Marlowe was a well-known figure in his day; but *not* known merely as a man of uncontrolled temper and violent speech. We must balance on the other side the many tributes of the greatest of his contemporaries to "kind Kit Marlowe,"\* the good companion and the greatest poet of them all. George Chapman, whose translation of Homer was later to inspire the poet Keats, was impelled to complete Marlowe's unfinished poem *Hero and Leander* and in his curiously allusive style praises him as one who "stood Up to the chin in the Pierian flood." His death is lamented and his poetic genius commended by Henry Petowe (who also continued *Hero and Leander*), by Dekker, and by George Peele—

Unhappy in thy end,  
Marley, the Muses' darling ! for thy verse  
Fit to write passions for the souls below !

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\* By the author of *The New Metamorphosis*.

Heywood writes:

Marlo, renown'd for his rare art and wit,  
Could ne'er attain beyond the name of Kit.

And, finally, Drayton characterises him as follows:

Neat Marlowe, bathed in the Thespian springs,  
Had in him those brave translunary things  
That your first poets had; his raptures were  
All air and fire, which made his verses clear:  
For that fine madness still he did retain  
Which rightly should possess a poet's brain.\*

4. Marlowe's Place in English Literature.—Marlowe stands at the head of that rich and catholic stream of Elizabethan drama whose individual perfection and variety of scope have been equalled in no other age. Because in schools it is usual to read nothing between Chaucer and Shakespeare, Marlowe is seldom presented to students in historical perspective. Yet it is even more important to know the literary background and antecedents of a man who stands at the beginning of a period than of one whose individuality impresses itself upon a medium already elaborated and perfected. There is indeed some truth in the view that Elizabethan drama sprang into being mature and in full panoply, like Athena from the head of Zeus. But a half-truth becomes falsehood when mistaken for truth. The greatest innovation is the happiest combination and adaptation of pre-existing material, and from nothing nothing can arise. The greatness of Marlowe's originality cannot be otherwise estimated than by way of contrast and comparison with the models upon which he had to work.

The first decade of Elizabeth's reign was a period of abundant theatrical activity, of experiments in a variety of fields, of new influences and innovations, whose importance was paramount for the magnificent drama that was to appear twenty years later.

\* For these quotations I am indebted to Professor C. F. Tucker-Brooke, *Life of Marlowe*.

First we will take the *Interlude*, the direct descendant of the older Morality Plays. At their beginning it is hard to distinguish the Interlude from the Morality, except only that the former was adapted to indoor performance in private houses, inns, and at Court; by the Elizabethan age Interlude had come to be synonymous with Comedy. From the medieval Mystery Plays comic buffoonery, which was introduced incidentally into Scriptural themes to delight a simple and unlearned audience, was handed on to the Moralities and thence to the Interludes. Here, and especially in the Interludes of John Heywood, it usurped an ever-increasing place. Thus the tradition of a purely native comedy was perpetuated until, re-vitalised by the vigorous genius of Shakespeare, it outlived the more intellectual type of comedy which was introduced under the influence of Plautus and Terence.

The essentials of the Interlude were wit and brevity. Its audience were the learned and the fashionable. From the Morality it took over the personification of abstract ideas such as Humanity, Vice, Youth, Nature, etc. Its weakness lay in the absence of material for development of plot and theme. It was sterile. And so from about 1560 its popularity waned before the introduction of plays built upon Italian and French models.

To this line of tradition we may assign in *Dr. Faustus* the Personification of the Good and Evil Angel, the pageant of the Seven Deadly Sins, and, whether from Marlowe's pen or not, most of the comic scenes. These are in the tradition of crude native comedy, in which horse-play does duty for wit, and they advance little or not at all beyond the standard already reached. The native comedy had to wait for the alchemic genius of Shakespeare to transmute it from a mere incidental and artistically unimportant intrusion to an integral part of the dramatic organism. Only in the first comic scene do we see worked out with some care a comic burlesque of the main plot. This is one of the genuine functions of the comic in drama.

The devil had been an old favourite on the stage since the earliest Mystery Plays. But Marlowe's Mephistophilis is transformed from the paste-board cartoon which the devil had become and has genuine personality of his own.

These similarities, however, were probably rather conscious archaisms than definite influence. Marlowe took from the stage-heritage of the Interlude just such elements as were appropriate to his plot and moulded them to his needs.

Recently Classical drama, in comedy Plautus and Terence and in tragedy Seneca, had begun to introduce new matter into a national comedy which was already effete through the impossibility of plot-development. Two influences in particular, to which the English stage owes an incalculable debt, were the introduction of divisions into scenes and acts and the use of blank verse as the dramatic idiom. The former first made possible the articulated structure of the play as distinct from the rambling inchoateness of the Interlude. In the early Quartos of *Dr. Faustus* there are no divisions into Acts and Scenes. The early eighteenth-century editions, following the lead of Ward, divided the play only into Scenes. But there are five distinct structural divisions into Acts, and these are restored in the edition of the play by Dr. Boas. Blank Verse was first used by Surrey and then by the authors of the classical play *Gorboduc*. It soon took the place of the unsuitable stanzaic verse and clumsy alexandrines which were in use. The blank verse of *Gorboduc* has pedantic accuracy without inspiration. The fine lyric poetical genius of Marlowe's *Tamburlaine* created a revolution in the poetry of the stage. And passages in *Dr. Faustus*, such as the aspirations of Faustus in Act I. (lines 76-97), and the famous rhapsody on the beauty of Helen of Troy, show the remarkable adaptability of this metre in the hands of a poet. In general the verse of *Dr. Faustus* is more restrained than that of *Tamburlaine*; it is more natural and spontaneous; and the absence of

bombast and straining for effects reveals an increased mastery over the medium.

The third and perhaps the most important source of Elizabethan tragedy has its roots far back in the popular ballads and stories of local heroes such as Robin Hood. Towards the end of the fifteenth century this popular taste was largely satisfied by the adaptation of romances of chivalry. The mass of fiction thus produced has no artistic merit, but it has incident and, in a crude form, character. Both of these had hitherto been lacking in the national drama. Thomas Kyd, with his *Spanish Tragedy*, first introduced plot and incident. Marlowe introduced *character*. The popular fiction of chivalry had no skill in narrative, but its incident centred on one stupendous central figure, whose character was therefore in a rough and crude way portrayed. Yet there was no interplay and no gradual development of character. Marlowe's first play is centred on the heroic figure of *Tamburlaine*. Despite its undoubted poetic merits it lacks development and is therefore dramatically imperfect. *Dr. Faustus* has both development and dramatic unity; this is inherent in the plot itself. Yet here too the play is concerned solely with one central personage. Marlowe never developed his technique to include the interplay of character upon character, which is the essence and highest achievement of drama. In his later plays, having realised perhaps the limitations of the one-figure play, he adopted the curious device of making a different personage central to each act. But *Dr. Faustus* remains at once the greatest of one-figure plays and the highest development of drama within that limitation.

We must bear in mind his early death and the smallness of his output. In what way his genius would have progressed had he lived is an impossible and unprofitable speculation.

5. Marlowe and Faustus.—Comparisons have inevitably been drawn between Marlowe and Faustus. Marlowe

himself came of "parents base of stock," and was destined for the Church but turned elsewhere; he was undoubtedly keenly interested in secular knowledge; was reputed a scoffer at religion; and incurred the charge of blasphemy. These analogies are obvious; but if they are pressed they become purely fanciful. We know too little about Marlowe to enter upon any psychological analyses or comparisons.

Moreover the tenor of the plot in *Dr. Faustus* is *condemnation* of his abnegation of faith in the pursuit of knowledge. And the more we realise how Marlowe has intellectualised the Faustus of the E.F.B. and covered with the glamour of romance the cruder material aspirations of the mountebank scholar, the clearer this becomes. The descriptions of Faust's repentance, despair, and mental anguish are among the most vivid and poignant parts of the play. It is, of course, possible to suppose that Marlowe had passed through a stage of youthful scepticism in religion and that with a sounder and deeper faith he had come to the knowledge of repentance. Nor indeed is he ever the pure scoffer. But such a conjecture, in the absence of material evidence, must remain idle. Only it is certain that the author of *Faustus* must himself have walked some way along the path of religious doubts and gropings and must have known the sufferings attendant upon that journey.

What is more clear is the affinity between Marlowe's broad and enquiring spirit, his intense appreciation of beauty, and his keen intellectual intuitions of the romance of knowledge and the spirit of the Renaissance. He was the ideal man to interpret the Renaissance to the Elizabethan Age. Yet *Dr. Faustus* is almost the only Elizabethan tragedy with an overtly religious theme, and that, and its structure and conventions (e.g. Good and Bad Angels), relate it to *medieval* drama.

### THE TEXT AND DATE.

6. **A Few Difficulties.**—The textual problem presented by *Dr. Faustus* is difficult in the extreme. No more than an



outline of the complicated issues which confront the commentator can be given here.

The first edition of the play (that upon which the present text is based) appeared in 1604, eleven years after Marlowe's death. This was reprinted with minor alterations only, in 1609 and 1611. Then in 1616 a radically different text was published with no explanation of the variations. This text was reproduced with only minor alterations in 1619, 1620, 1624, and 1631. Not only does the 1616 Quarto contain about 550 additional lines, including scenes not in the 1604 Quarto; but in several scenes which are common to both it has a completely different version. The variations are such as to prove that the 1616 Quarto was derived from a different manuscript from that upon which the 1604 Quarto is based. In general the 1616 Quarto is superior in the prose Scenes.

The text printed in this edition is that of the 1604 Quarto. The extensive additions in Scene vii. and the alternative versions of Scenes viii. and ix., as they appear in the 1616 Quarto, are printed in an Appendix.

Some scholars (e.g. Bakeless) date *Dr. Faustus* in the same year as *Tamburlaine* (1588 or 9), others (e.g. Greg) in 1592. The former date has some external evidence, but the *Faustbüch* was not translated into English till 1592. Despite the play's atavistic structure, the later date is more attractive to one's sense of fitness. *Dr. Faustus* seems a better ending than a beginning to Marlowe's dramatic career.

In addition to textual difficulties there is a problem of how much of the play came from Marlowe's pen. Some commentators have denied that he had any hand in the comic scenes. It is noticeable that after the first comic scene, in which Wagner is the humorous character, his comic role is taken by Robin, the ostler, and Ralph. Boas suggests that the Wagner scene may have been written by Marlowe and the remaining comic scenes by a collaborator.

It was common in the Elizabethan age for two, three, or even more dramatists to combine in writing one play.

And if a play was revived it was usual to commission some playwright of repute to make additions and emendations. Scenes were added, topical allusions brought up to date, and so forth, in a way which would be unthinkable to-day. There is a record in Henslowe's *Diary* for 1602 of a payment made to Samuel Rowley and William Birde for additions to "doctor Fostes." Both these authors have certainly had a hand in the play as it has come down to us. Boas suggests with considerable plausibility that Rowley collaborated with Marlowe from the first.

### MARLOWE'S STYLE AND OTHER WORKS.

7. *Tamburlaine*.—*Tamburlaine*, the hero of Marlowe's first drama, is in the material sphere a precursor of Faust in the moral sphere. "*Tamburlaine* is the incarnation of audacious ambition and endowed with invincible faith in himself and in his fortune. Inspired with the conviction that earthly glories are more real than spiritual, earthly pomp more substantial than priestly promise—with what intense scorn does the ever-triumphant *Tamburlaine* regard conquered kings frantically appealing to their deaf, dumb deities! . . . With ruthless and insolent logic did *Tamburlaine* expose the imaginary strength of all these spiritual things as compared with the material results of human power!"\*

The stylistic faults of *Tamburlaine* are bombast and exaggerated grandiloquence (though both of these are appropriate to the character of *Tamburlaine* and the oriental setting of the play). These faults were eagerly seized upon by contemporary critics. Nashe speaks of "the swelling bombast of braggart blank verse" and of "idiot art-masters" who "commit the digestion of their cholerick incumbrances to the spacious volubility of a drumming decasyllabon." The style suffered at the hands of imitators and was severely reprehended by Ben Jonson.

Its merits are both intrinsic—there are passages of pure poetic beauty which might have come from the pen of

\* J. H. Ingram: *Christopher Marlowe and His Associates*.

Shakespeare—and historical, *i.e.* in relation to precedent and contemporary drama. Hallam\* stated its positive qualities in an appreciative and judicious criticism: "This play has more spirit and poetry than any which upon clear grounds can be shown to have preceded it. We find also more action on the stage, and shorter and more dramatic dialogue, a more figurative style, with a far more varied and skilful versification." The "high astounding terms" of Tamburlaine may seem to us ludicrous; its true poetry made possible the greatness of Shakespeare.

8. *The Comic Scenes in Dr. Faustus.*—Of the style of *Dr. Faustus* we have already spoken. A word may be added upon the *comic Scenes*. These, as has been said, are unlikely to have been from the pen of Marlowe. Comic interlude was demanded by the Elizabethan audience, and therefore insisted upon by the producers—much to the distaste of those playwrights who had not, as Shakespeare, the divine faculty of mingling laughter with tears. While in themselves the comic scenes of *Faustus* do not merit the severe strictures of most modern editors, they contain no elements of greatness. Their artistic badness arises from their lack of coherence in the play. Comic interlude may harmonise with the tragic in two ways. First it may have a definite emotional connection in the development of the tragic. In this quality Shakespeare excels, and it is a necessity for the artistic unity of the drama. Secondly the comic scene may be a formal burlesque of a tragic scene. We find this in the *first* comic scene of *Dr. Faustus*; the remaining comic scenes have no essential connection in the drama. Their humour has nothing of the greatness of Shakespeare, while delicacy is completely absent.

9. *The Jew of Malta.*—The *Jew of Malta* again depicts a masterly and domineering character. *Tamburlaine* portrays superlative force, *Faustus* intellectual arrogance, *The Jew of Malta* domineers by the power of wealth. The play is more unequal than its predecessors. Of the first

\* *Introduction to the Literature of Europe.*

two acts Hallam says they are "more vigorously conceived, both as to character and circumstances, than any other Elizabethan play, except those of Shakespeare." The language as well shows increase of strength and terseness. But the last three acts fall off in power (it has been conjectured through haste), and the character of the Jew becomes a caricature.

10. *Edward II.*—*Edward II.* is generally agreed to be Marlowe's supreme achievement. In it his impetuosity of language is more restrained, its poetic fervour is curbed, and the speech is more adapted to the characters. He has come under the influence of Shakespeare. Of this play Charles Lamb has said: "the reluctant pangs of abdicating royalty in Edward furnished hints which Shakespeare scarce improved in his *Richard the Second*, and the death scene of Marlowe's king moves pity and terror beyond any scene, ancient or modern, with which I am acquainted."

Marlowe's greatest achievement was the introduction of poetry into English drama.

11. *Marlowe's Works.*—(1) *DRAMA*: *Tamburlaine* (1588 or 9); *Doctor Faustus* (1589 or 1592); *The Jew of Malta* (1591); *Edward II.* (1593); *The Massacre at Paris* (1592). He also wrote *The Tragedy of Dido* in collaboration with Nashe, and is thought to have assisted in Shakespeare's *King Henry VI.*

(2) *POEMS*: *Hero and Leander*; "Come live with me and be my love."

(3) *TRANSLATIONS*: Ovid's *Elegies*; Lucan's *Pharsalia*, Book I.

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# THE TRAGICAL HISTORY OF DOCTOR FAUSTUS.

## DRAMATIS PERSONAE.

THE POPE.  
CARDINAL OF LORRAINE.  
THE EMPEROR OF GERMANY.  
DUKE OF VANHOLT.  
FAUSTUS.  
VALDES, } *friends to*  
CORNELIUS. } FAUSTUS.  
WAGNER, *servant to FAUSTUS.*  
CLOWN.  
ROBIN.  
RALPH.  
VINTNER.  
HORSE-COURSEER.  
A KNIGHT.

AN OLD MAN.  
SCHOLARS, FRIARS, and ATTENDANTS  
DUCHESS OF VANHOLT.  
LUCIFER.  
BELZEBUB.  
MEPHISTOPHILIS.  
GOOD ANGEL.  
EVIL ANGEL.  
THE SEVEN DEADLY SINS.  
DEVILS.  
Spirits in the shapes of ALEXANDER  
THE GREAT, of his Paramour, and  
of HELEN.  
CHORUS.

## *Enter* CHORUS.

*Cho.* Not marching now in fields of Thrasymene  
Where Mars did mate the Carthaginians;  
Nor sporting in the dalliance of love,  
In courts of kings, where state is overturn'd;  
Nor in the pomp of proud audacious deeds, 5  
Intends our Muse to vaunt his heavenly verse:  
Only this, gentlemen,—we must perform  
The form of Faustus' fortunes, good or bad.  
To patient judgments we appeal our plaud,  
And speak for Faustus in his infancy. 10  
Now is he born, his parents base of stock,

D. FAUS.

1

In Germany, within a town call'd Rhodes:  
 Of riper years, to Wittenberg he went,  
 Whereas his kinsmen chiefly brought him up.  
 So soon he profits in divinity, 15  
 The fruitful plot of scholarism grac'd,  
 That shortly he was grac'd with doctor's name,  
 Excelling all whose sweet delight disputes  
 In heavenly matters of theology;  
 Till swoln with cunning, of a self-conceit, 20  
 His waxen wings did mount above his reach,  
 And, melting, heavens conspir'd his overthrow;  
 For, falling to a devilish exercise,  
 And glutted now with learning's golden gifts,  
 He surfeits upon cursèd necromancy; 25  
 Nothing so sweet as magic is to him,  
 Which he prefers before his chiefest bliss:  
 And this the man that in his study sits. [Exit.]

## SCENE I.

FAUSTUS *in his study.*

*Faust.* Settle thy studies, Faustus, and begin  
 To sound the depth of that thou wilt profess:  
 Having commenc'd, be a divine in shew,  
 Yet level at the end of every art,  
 And live and die in Aristotle's works. 5  
 Sweet Analytics, 'tis thou hast ravish'd me !  
*Bene disserere est finis logices.*  
 Is, to dispute well, logic's chiefest end ?  
 Affords this art no greater miracle ?  
 Then read no more; thou hast attain'd that end: 10  
 A greater subject fitteth Faustus' wit:  
 Bid on *cai me on* farewell, Galen come:  
 Seeing, *Ubi desinit philosophus, ibi incipit medicus*

Be a physician, Faustus; heap up gold,  
 And be eterniz'd for some wondrous cure. 15  
*Summum bonum medicinae sanitas,*  
 The end of physic is our body's health.  
 Why, Faustus, hast thou not attain'd that end?  
 Is not thy common talk sound aphorisms?  
 Are not thy bills hung up as monuments, 20  
 Whereby whole cities have escap'd the plague,  
 And thousand desperate maladies been eas'd?  
 Yet art thou still but Faustus, and a man.  
 Couldst thou make men to live eternally,  
 Or, being dead, raise them to life again, 25  
 Then this profession were to be esteem'd.  
 Physic, farewell! Where is Justinian?  
*Si una eademque res legatur duobus, alter rem,*  
*Alter valorem rei, etc.*  
 A pretty case of paltry legacies! 30  
*Exhaereditare filium non potest pater, nisi, etc.*  
 Such is the subject of the institute,  
 And universal body of the law:  
 This study fits a mercenary drudge,  
 Who aims at nothing but external trash; 35  
 Too servile and illiberal for me.  
 When all is done, divinity is best:  
 Jeromē's Bible, Faustus; view it well.  
*Stipendium peccati mors est: Ha! Stipendium,*  
 The reward of sin is death: that's hard. 40  
*Si peccasse negamus, fallimur, et nulla est in nobis veritas;*  
 If we say that we have no sin, we deceive ourselves, and  
 there is no truth in us.  
 Why, then, belike we must sin, and so consequently die:  
 Ay, we must die an everlasting death.  
 What doctrine call you this, *Che serà, serà,*— 45  
 What will be, shall be? Divinity, adieu!  
 These metaphysics of magicians,



And necromantic books are heavenly;  
 Lines, circles, scenes, letters, and characters;  
 Ay, these are those that Faustus most desires. 50  
 O, what a world of profit and delight,  
 Of power, of honour, of omnipotence,  
 Is promis'd to the studious artizan !  
 All things that move between the quiet poles  
 Shall be at my command: emperors and kings 55  
 Are but obey'd i' their sev'ral provinces,  
 Nor can they raise the wind or rend the clouds;  
 But his dominion that exceeds in this,  
 Stretcheth as far as doth the mind of man;  
 A sound magician is a mighty god: 60  
 Here, Faustus, tire thy brains to gain a deity.

*Faust.* *Wagner.* [*Enter WAGNER.*] Commend me to  
 my dearest friends,  
 The German Valdes and Cornelius;  
 Request them earnestly to visit me. 64

*Wag.* I will, sir. [*Exit.*]

*Faust.* Their conference will be a greater help to me  
 Than all my labours, plod I ne'er so fast.

*Enter the GOOD ANGEL and the EVIL ANGEL.*

*Good Ang.* O, Faustus, lay that damnèd book aside,  
 And gaze not on it, lest it tempt thy soul,  
 And heap God's heavy wrath upon thy head ! 70  
 Read, read the Scriptures:—that is blasphemy.

*Evil Ang.* Go forward, Faustus, in that famous art  
 Wherein all Nature's treasure is contain'd:  
 Be thou on earth as Jove is in the sky,  
 Lord and commander of these elements. [*Exeunt.*]

*Faust.* How am I gluttèd with conceit of this ! 76  
 Shall I make spirits fetch me what I please,  
 Resolve me of all ambiguities,

Perform what desperate enterprise I will ?  
I'll have them fly to India for gold, 80  
Ransack the ocean for orient pearl,  
And search all corners of the new-found world  
For pleasant fruits and princely delicates;  
I'll have them read me strange philosophy,  
And tell the secrets of all foreign kings; 85  
I'll have them wall all Germany with brass,  
And make swift Rhine circle fair Wittenberg;  
I'll have them fill the public schools with silk,  
Wherewith the students shall be bravely clad;  
I'll levy soldiers with the coin they bring, 90  
And chase the Prince of Parma from our land,  
And reign sole king of all the provinces;  
Yea, stranger engines for the brunt of war,  
Than was the fiery keel at Antwerp's bridge,  
I'll make my servile spirits to invent. 95  
Come, German Valdes, and Cornelius,  
And make me blest with your sage conference.

*Enter VALDES and CORNELIUS.*

Valdes, sweet Valdes, and Cornelius,  
Know that your words have won me at the last  
To practise magic and concealed arts: 100  
Yet not your words only, but mine own fantasy,  
That will receive no object; for my head  
But ruminates on necromantic skill.  
Philosophy is odious and obscure;  
Both law and physic are for petty wits; 105  
Divinity is basest of the three,  
Unpleasant, harsh, contemptible, and vile:  
'Tis magic, magic, that hath ravish'd me.  
Then, gentle friends, aid me in this attempt;  
And I, that have with concise syllogisms 110

Gravell'd the pastors of the German church.  
And made the flowering pride of Wittenberg  
Swarm to my problems, as the infernal spirits  
On sweet Musaeus when he came to hell,  
Will be as cunning as Agrippa was, 115  
Whose shadows made all Europe honour him.

*Val.* Faustus, these books, thy wit, and our experience,  
Shall make all nations to canónize us.  
As Indian Moors obey their Spanish lords,  
So shall the spirits of every element 120  
Be always serviceable to us three;  
Like lions shall they guard us when we please;  
Like Almain rutters with their horsemen's staves,  
Or Lapland giants, trotting by our sides;  
Sometimes like women, or unwedded maids, 125  
Shadowing more beauty in their airy brows  
Than have the white breasts of the Queen of Love:  
From Venice shall they drag huge argosies,  
And from America the golden fleece  
That yearly stuffs old Philip's treasury, 130  
If learnèd Faustus will be resolute.

*Faust.* Valdes, as resolute am I in this  
As thou to live; therefore object it not.

*Corn.* The miracles that magic will perform  
Will make thee vow to study nothing else. 135  
He that is groundèd in astrology,  
Enrich'd with tongues, well seen in minerals,  
Hath all the principles magic doth require:  
Then doubt not, Faustus, but to be renown'd,  
And more frequented for this mystery 140  
Than heretofore the Delphian oracle.  
The spirits tell me they can dry the sea,  
And fetch the treasure of all foreign wrecks,  
Ay, all the wealth that our forefathers hid  
Within the massy entrails of the earth: 145

Then tell me, Faustus, what shall we three want ?

*Faust.* Nothing, Cornelius. O, this cheers my soul !  
Come, shew me some demonstrations magical,  
That I may conjure in some lusty grove,  
And have these joys in full possession. 150

*Val.* Then haste thee to some solitary grove,  
And bear wise Bacon's and Albertus' works,  
The Hebrew Psalter, and New Testament;  
And whatsoever else is requisite  
We will inform thee ere our conference cease. 155

*Corn.* Valdes, first let him know the words of art;  
And then, all other ceremonies learn'd,  
Faustus may try his cunning by himself.

*Val.* First I'll instruct thee in the rudiments,  
And then wilt thou be perfecter than I. 160

*Faust.* Then come and dine with me, and after meat,  
We'll canvass every quiddity thereof;  
For ere I sleep, I'll try what I can do:  
This night I'll conjure, though I die therefore. [*Exeunt.*]

## SCENE II. *Outside Faustus' house.*

*Enter two SCHOLARS.*

*First Schol.* I wonder what's become of Faustus, that  
was wont to make our schools ring with *sic probo*.

*Sec. Schol.* That shall we know; for see, here comes his  
boy.

*Enter WAGNER.*

*First Schol.* How now, sirrah ! where's thy master ?

*Wag.* God in heaven knows. 6

*Sec. Schol.* Why, dost thou not know ?

*Wag.* Yes, I know; but that follows not.

*First Schol.* Go to, sirrah ! leave your jesting, and tell  
us where he is. 10

*Wag.* That follows not necessary by force of argument, that you, being licentiate, should stand upon: therefore acknowledge your error, and be attentive.

*Sec. Schol.* Why, didst thou not say thou knewest?

*Wag.* Have you any witness on't? 15

*First Schol.* Yes, sirrah, I heard you.

*Wag.* Ask my fellow if I be a thief.

*Sec. Schol.* Well, you will not tell us? 18

*Wag.* Yes, sir, I will tell you: yet, if you were not dunces, you would never ask me such a question; for is not he *corpus naturale*? and is not that *mobile*? then wherefore should you ask me such a question? But that I am by nature phlegmatic, slow to wrath, and prone to love, it were not for you to come within forty foot of the place of execution, although I do not doubt but to see you both hanged the next sessions. Thus having triumphed over you, I will set my countenance like a precisian, and begin to speak thus:—Truly, my dear brethren, my master is within at dinner, with Valdes and Cornelius, as this wine, if it could speak, would inform your worships: and so, the Lord bless you, preserve you, and keep you, my dear brethren, my dear brethren! [*Exit.*]

*First Schol.* Nay, then, I fear he is fallen into that damned art for which they two are infamous through the world. 35

*Sec. Schol.* Were he a stranger, and not allied to me, yet should I grieve for him. But, come, let us go and inform the Rector, and see if he by his grave counsel can reclaim him. 39

*First Schol.* O, but I fear me nothing can reclaim him!

*Sec. Schol.* Yet let us try what we can do. [*Exeunt.*]

SCENE III. *A Grove.**Enter FAUSTUS, to conjure.*

*Faust.* Now that the gloomy shadow of the earth,  
 Longing to view Orion's drizzling look,  
 Leaps from th' antarctic world unto the sky,  
 And dims the welkin with her pitchy breath,  
 Faustus, begin thine incantations, 5  
 And try if devils will obey thy hest,  
 Seeing thou hast pray'd and sacrific'd to them.  
 Within this circle is Jehovah's name,  
 Forward and backward anagrammatiz'd,  
 The breviated names of holy saints, 10  
 Figures of every adjunct to the heavens,  
 And characters of signs and erring stars,  
 By which the spirits are enforc'd to rise:  
 Then fear not, Faustus, but be resolute,  
 And try the uttermost magic can perform.— 15

*Sint mihi dei Acherontis propitii! Valeat numen triplex  
 Iehovae! Ignei, aerii, aquatani spiritus, salvete! Orientis  
 princeps Belzebub, inferni ardentis monarcha, et Demogorgon  
 propitiamus vos, ut appareat et surgat Mephistophilis: quid  
 tu moraris? Per Iehovam, Gehennam, et consecratam aquam  
 quam nunc spargo, signumque crucis quod nunc facio, et per  
 vota nostra, ipse nunc surgat nobis dicatus Mephistophilis!*

*Enter MEPHISTOPHILIS.*

I charge thee to return, and change thy shape;  
 Thou art too ugly to attend on me:  
 Go, and return an old Franciscan friar; 25  
 That holy shape becomes a devil best.

*[Exit Mephistophilis.]*

I see there's virtue in my heavenly words:  
 Who would not be proficient in this art?

How pliant is this Mephistophilis,  
 Full of obedience and humility ! 30  
 Such is the force of magic and my spells:  
 Now, Faustus, thou art conjuror laureat,  
 Thou canst command great Mephistophilis:  
*Quin regis Mephistophilis fratris imagine.* 34

*Enter MEPHISTOPHILIS, like a Franciscan friar.*

*Meph.* Now, Faustus, what wouldst thou have me do ?

*Faust.* I charge thee wait upon me whilst I live,  
 To do whatever Faustus shall command,  
 Be it to make the moon drop from her sphere,  
 Or the ocean to overwhelm the world.

*Meph.* I am a servant to great Lucifer, 40  
 And may not follow thee without his leave:  
 No more than he commands must we perform.

*Faust.* Did not he charge thee to appear to me ?

*Meph.* No, I came hither of mine own accord. 44

*Faust.* Did not my conjuring speeches raise thee ? speak.

*Meph.* That was the cause, but yet *per accidens*:  
 For, when we hear one rack the name of God,  
 Abjure the Scriptures and his Saviour Christ,  
 We fly, in hope to get his glorious soul;  
 Nor will we come, unless he use such means 50  
 Whereby he is in danger to be damn'd.  
 Therefore the shortest cut for conjuring  
 Is stoutly to abjure the Trinity,  
 And pray devoutly to the prince of Hell.

*Faust.* So Faustus hath 55  
 Already done; and holds this principle,  
 There is no chief but only Belzebub;  
 To whom Faustus doth dedicate himself.  
 This word " damnation " terrifies not him,  
 For he confounds hell in Elysium: 60

His ghost be with the old philosophers !  
But, leaving these vain trifles of men's souls,  
Tell me what is that Lucifer, thy Lord ?

*Meph.* Arch-regent and commander of all spirits.

*Faust.* Was not that Lucifer an angel once ? 65

*Meph.* Yes, Faustus, and most dearly lov'd of God.

*Faust.* How comes it, then, that he is prince of devils ?

*Meph.* O, by aspiring pride and insolence;  
For which God threw him from the face of heaven.

*Faust.* And what are you that live with Lucifer ? 70

*Meph.* Unhappy spirits that fell with Lucifer,  
Conspir'd against our God with Lucifer,  
And are for ever damn'd with Lucifer.

*Faust.* Where are you damn'd ?

*Meph.* In hell.

*Faust.* How comes it, then, that thou art out of hell ?

*Meph.* Why this is hell, nor am I out of it: 76  
Think'st thou that I, who saw the face of God,  
And tasted the eternal joys of heaven,  
Am not tormented with ten thousand hells,  
In being depriv'd of everlasting bliss ? 80

O Faustus, leave these frivolous demands,  
Which strike a terror to my fainting soul !

*Faust.* What, is great Mephistophilis so passionate  
For being depriv'd of the joys of heaven ?  
Learn thou of Faustus manly fortitude, 85  
And scorn those joys thou never shalt possess.

Go bear these tidings to great Lucifer:  
Seeing Faustus hath incurr'd eternal death  
By desperate thoughts against Jove's deity,  
Say, he surrenders up to him his soul, 90  
So he will spare him four and twenty years,  
Letting him live in all voluptuousness;  
Having thee ever to attend on me,  
To give me whatsoever I shall ask,



To tell me whatsoever I demand, 95  
 To slay mine enemies, and aid my friends,  
 And always be obedient to my will.  
 Go and return to mighty Lucifer,  
 And meet me in my study at midnight,  
 And then resolve me of thy master's mind. 100

*Meph.* I will, Faustus. [Exit.

*Faust.* Had I as many souls as there be stars,  
 I'd give them all for Mephistophilis.  
 By him I'll be great emperor of the world,  
 And make a bridge thorough the moving air, 105  
 To pass the ocean with a band of men;  
 I'll join the hills that bind the Afric shore,  
 And make that country continent to Spain,  
 And both contributory to my crown:  
 The Emperor shall not live but by my leave, 110  
 Nor any potentate of Germany.  
 Now that I have obtain'd what I desire,  
 I'll live in speculation of this art,  
 Till Mephistophilis return again. [Exit.

#### SCENE IV. *A Street.*

*Enter WAGNER and the CLOWN.*

*Wag.* Sirrah, boy, come hither.

*Clown.* How, boy! swowns, boy! I hope you have  
 seen many boys with such pickadevaunts as I have: boy,  
 quotha!

*Wag.* Tell me, sirrah, hast thou any comings in? 5

*Clown.* Ay, and goings out too; you may see else.

*Wag.* Alas, poor slave! see how poverty jesteth in his  
 nakedness! the villain is bare and out of service, and so  
 hungry, that I know he would give his soul to the devil  
 for a shoulder of mutton, though it were blood-raw. 10

*Clown.* How ! my soul to the devil for a shoulder of mutton, though 'twere blood-raw ! not so, good friend ; by'r lady, I had need have it well roasted, and good sauce to it, if I pay so dear.

*Wag.* Well, wilt thou serve me, and I'll make thee go like *Qui mihi discipulus*. 16

*Clown.* How, in verse ?

*Wag.* No, sirrah ; in beaten silk and staves-acre. Hold take these guilders. [*Gives money.*]

*Clown.* Gridirons ! what be they ? 20

*Wag.* Why, French crowns.

*Clown.* Mass, but for the name of French crowns, a man were as good have as many English counters. And what should I do with these ? 24

*Wag.* Why, now, sirrah, thou art at an hour's warning, whensoever or wheresoever the devil shall fetch thee.

*Clown.* No, no ; here, take your gridirons again.

*Wag.* Truly, I'll none of them.

*Clown.* Truly, but you shall.

*Wag.* Bear witness, I gave them him. 30

*Clown.* Bear witness, I give them you again.

*Wag.* Well, I will cause two devils presently to fetch thee away—Baliol and Belcher !

*Clown.* Let your Balio and your Belcher come here, and I'll knock them, they were never so knocked since they were devils : say I should kill one of them, what would folks say ? “ Do ye see yonder tall fellow in the round slop ? he has killed the devil.” So I should be called Kill-devil all the parish over.

*Enter two DEVILS ; and the CLOWN runs up and down crying.*

*Wag.* Baliol and Belcher,—spirits, away ! 40  
[*Exeunt Devils.*]

*Clown.* What, are they gone? a vengeance on them! they have vile long nails. There was a he-devil and a she-devil: I'll tell you how you shall know them; all he-devils has horns, and all she-devils has cloven feet.

*Wag.* Well, sirrah, follow me. 45

*Clown.* But, do you hear? if I should serve you, would you teach me to raise up Banios and Belcheos?

*Wag.* I will teach thee to turn thyself to anything, to a dog, or a cat, or a mouse, or a rat, or anything. 49

*Clown.* How! a Christian fellow to a dog, or a cat, a mouse, or a rat! No, no, sir; if you turn me into anything, let it be in the likeness of a little pretty frisking flea, that I may be here and there and everywhere: I'll tickle the pretty wenches! I'll be amongst them, i' faith! 55

*Wag.* Well, sirrah, come.

*Clown.* But, do you hear, Wagner?

*Wag.* How!—Baliol and Belcher!

*Clown.* O Lord! I pray, sir, let Banio and Belcher go sleep. 60

*Wag.* Villain, call me Master Wagner, and let thy left eye be diametarily fixed upon my right heel, with *quasi vestigias nostras insistere*. [Exit.]

*Clown.* God forgive me, he speaks Dutch fustian. Well, I'll follow him; I'll serve him, that's flat. [Exit.]

## SCENE V.

*FAUSTUS in his study.*

*Faust.* Now, Faustus, must  
Thou needs be damn'd, and canst thou not be sav'd.  
What boots it, then, to think of God or heaven?  
Away with such vain fancies, and despair;  
Despair in God, and trust in Belzebub:

Now go not backward; no, Faustus, be resolute:  
 Why waver'st thou? O, something sounds in mine ears,  
 " Abjure this magic, turn to God again ! "  
 Ay, and Faustus will turn to God again.  
 To God? He loves thee not; 10  
 The god thou serv'st is thine own appetite,  
 Wherein is fix'd the love of Belzebub:  
 To him I'll build an altar and a church,  
 And offer lukewarm blood of new-born babes.

*Enter GOOD ANGEL and EVIL.*

*Good Ang.* Sweet Faustus, leave that execrable art. 15

*Faust.* Contrition, prayer, repentance—what of them?

*Good Ang.* O, they are means to bring thee unto heaven!

*Evil Ang.* Rather illusions, fruits of lunacy,  
 That make men foolish that do trust them most.

*Good Ang.* Sweet Faustus, think of heaven and heavenly  
 things. 20

*Evil Ang.* No, Faustus; think of honour and of wealth.  
 [*Exeunt.*]

*Faust.* Of wealth!

Why, the signiory of Emden shall be mine.  
 When Mephistophilis shall stand by me,  
 What God can hurt thee, Faustus? Thou art safe. 25  
 Cast no more doubts.—Come, Mephistophilis,  
 And bring glad tidings from great Lucifer;—  
 Is't not midnight?—Come, Mephistophilis,  
*Veni, Veni, Mephistophile.*

*Enter MEPHISTOPHILIS.*

Now tell me what saith Lucifer, thy lord? 30

*Meph.* That I shall wait on Faustus whilst he lives,  
 So he will buy my service with his soul.

*Faust.* Already Faustus hath hazarded that for thee.

*Meph.* But, Faustus, thou must bequeath it solemnly,  
And write a deed of gift with thine own blood; 35  
For that security craves great Lucifer.  
If thou deny it, I will back to hell.

*Faust.* Stay, Mephistophilis, and tell me, what good  
Will my soul do thy Lord?

*Meph.* Enlarge his kingdom.

*Faust.* Is that the reason why he tempts us thus? 40

*Meph.* *Solamen miseris socios habuisse doloris.*

*Faust.* Why, have you any pain that torture others?

*Meph.* As great as have the human souls of men.  
But, tell me, Faustus, shall I have thy soul?  
And I will be thy slave, and wait on thee, 45  
And give thee more than thou hast wit to ask.

*Faust.* Ay, Mephistophilis, I give it thee.

*Meph.* Then, Faustus, stab thine arm courageously,  
And bind thy soul, that at some certain day  
Great Lucifer may claim it as his own; 50  
And then be thou as great as Lucifer.

*Faust.* [*Stabbing his arm.*] Lo, Mephistophilis, for love  
of thee,

I cut mine arm, and with my proper blood  
Assure my soul to be great Lucifer's,  
Chief lord and regent of perpetual night! 55  
View here the blood that trickles from mine arm,  
And let it be propitious for my wish.

*Meph.* But, Faustus, thou must  
Write it in a manner of a deed of gift.

*Faust.* Ay, so I will. [*Writes.*] But Mephistophilis, 60  
My blood congeals, and I can write no more.

*Meph.* I'll fetch thee fire to dissolve it straight. [*Exit.*

*Faust.* What might the staying of my blood portend?  
Is it unwilling I should write this bill?  
Why streams it not, that I may write afresh? 65

*Faustus gives thee his soul: ah, there it stay'd !*  
 Why should'st thou not ? is not thy soul thine own ?  
 Then write again, *Faustus gives thee his soul.*

*Enter MEPHISTOPHILIS with a chafer of coals.*

*Meph.* Here's fire; come, Faustus, set it on.

*Faust.* So, now the blood begins to clear again; 70  
 Now will I make an end immediately. [*Writes.*

*Meph.* O, what will not I do to obtain his soul ?  
 [*Aside.*

*Faust.* *Consummatum est*, this bill is ended  
 And Faustus hath bequeathed his soul to Lucifer.  
 But what is this inscription on mine arm ? 75

*Homo, fuge:* whither should I fly ?  
 If unto God, he'll throw me down to hell.  
 My senses are deceiv'd, here's nothing writ:—  
 I see it plain; here in this place is writ,  
*Homo, fuge:* yet shall not Faustus fly. 80

*Meph.* I'll fetch him somewhat to delight his mind.  
 [*Aside, and then exit.*

*Enter MEPHISTOPHILIS with DEVILS, giving crowns and rich  
 apparel to FAUSTUS, and dance, and then depart.*

*Faust.* Speak, Mephistophilis, what means this show ?

*Meph.* Nothing, Faustus, but to delight thy mind  
 withal,

And to shew thee what magic can perform.

*Faust.* But may I raise up spirits when I please ? 85

*Meph.* Ay, Faustus, and do greater things than these.

*Faust.* Then there's enough for a thousand souls.

Here, Mephistophilis, receive this scroll,

A deed of gift of body and of soul:

But yet conditionally that thou perform 90

All articles prescrib'd between us both.

*Meph.* Faustus, I swear by hell and Lucifer  
To effect all promises between us made.

93

*Faust.* Then hear me read them. [*Reads.*] *On these conditions following. First, that Faustus may be a spirit in form and substance. Secondly, that Mephistophilis shall be his servant, and at his command. Thirdly, that Mephistophilis shall do for him, and bring him whatsoever he desires. Fourthly, that he shall be in his chamber or house invisible. Lastly, that he shall appear to the said John Faustus, at all times, in what form or shape soever he please. I, John Faustus of Wittenberg, Doctor, by these presents, do give both body and soul to Lucifer, prince of the East, and his minister Mephistophilis; and furthermore grant unto them, twenty-four years being expired, the articles above written inviolate, full power to fetch or carry the said John Faustus, body and soul, flesh, blood, or goods, into their habitation wheresoever. By me, John Faustus.*

*Meph.* Speak, Faustus, do you deliver this as your deed?

*Faust.* Ay, take it, and the devil give thee good on't.

*Meph.* Now, Faustus, ask what thou wilt.

111

*Faust.* First will I question with thee about hell.

Tell me, where is the place that men call hell?

*Meph.* Under the heavens.

*Faust.*

Ay, but whereabout?

*Meph.* Within the bowels of these elements,  
Where we are tortur'd and remain for ever:

115

Hell hath no limits, nor is circumscrib'd

In one self place; for where we are is hell,

And where hell is, there must we ever be:

And, to conclude, when all the world dissolves,

120

And every creature shall be purified,

All places shall be hell that are not heaven.

*Faust.* Come, I think hell's a fable.

*Meph.* Ay, think so still, till experience change thy mind.

*Faust.* Why, think'st thou, then, that Faustus shall be damned ? 125

*Meph.* Ay, of necessity, for here's the scroll  
Wherein thou hast given thy soul to Lucifer.

*Faust.* Ay, and body too: but what of that ?  
Think'st thou that Faustus is so fond to imagine  
That, after this life, there is any pain ? 130  
Tush, these are trifles and mere old wives' tales.

*Meph.* But, Faustus, I am an instance to prove the  
contrary,

For I am damnèd, and now am in hell.

*Faust.* How ! Now in hell ! Nay, [*Mephistophilis*,]  
An this be hell, I'll willingly be damned ; 135  
What ! sleeping, eating, walking, and disputing !  
But, leaving off this, let me have a wife,  
The fairest maid [that is] in Germany ;  
I cannot live without a wife.

*Meph.* A wife !  
I prithee, Faustus, talk not of a wife. 140

*Faust.* Nay, sweet Mephistophilis, fetch me one ;  
For I will have one.

*Meph.* Well, thou wilt have one ? Sit there till I come ;  
I'll fetch thee a wife in the devil's name. [*Exit.*]

*Enter MEPHISTOPHILIS with a DEVIL drest like a woman,  
with fireworks.*

*Meph.* Tell me, Faustus, how dost thou like thy wife ?

*Faust.* A plague on her ! 146

*Meph.* Tut, Faustus,  
Marriage is but a ceremonial toy ;  
If thou lovest me, think no more of it.  
She whom thine eye shall like, thy heart shall have, 150  
Be she as chaste as was Penelope,  
As wise as Saba, or as beautiful



As was bright Lucifer before his fall.

Hold, take this book, peruse it thoroughly: [*Gives book.*

The iterating of these lines brings gold; 155

The framing of this circle on the ground

Brings whirlwinds, tempests, thunder, and lightning;

Pronounce this thrice devoutly to thyself,

And men in armour shall appear to thee,

Ready to execute what thou desir'st. 160

*Faust.* Thanks, Mephistophilis: yet fain would I have a book wherein I might behold all spells and incantations that I might raise up spirits when I please.

*Meph.* Here they are in this book.

[*There turns to them.*

*Faust.* Now would I have a book where I might see all characters and planets of the heavens, that I might know their motions and dispositions.

*Meph.* Here they are too. [*Turns to them.*

*Faust.* Nay, let me have one book more,—and then I have done,—wherein I might see all plants, herbs, and trees, that grow upon the earth. 171

*Meph.* Here they be.

*Faust.* O, thou art deceived.

*Meph.* Tut, I warrant thee. [*Turns to them.*

## SCENE VI. *A room in Faustus' house.*

*Enter FAUSTUS and MEPHISTOPHILIS.*

*Faust.* When I behold the heavens, then I repent,  
And curse thee, wicked Mephistophilis,  
Because thou hast depriv'd me of those joys.

*Meph.* Why, Faustus,  
Thinkest thou heaven is such a glorious thing? 5  
I tell thee, 'tis not half so fair as thou,  
Or any man that breathes on earth.

*Faust.* How prov'st thou that ?

*Meph.* 'Twas made for man, therefore is man more excellent.

*Faust.* If it were made for man, 'twas made for me; 10  
I will renounce this magic, and repent.

*Enter GOOD ANGEL and EVIL ANGEL.*

*Good Ang.* Faustus, repent; yet God will pity thee.

*Evil Ang.* Thou art a spirit; God cannot pity thee.

*Faust.* Who buzzeth in mine ears I am a spirit ?

Be I a devil, yet God may pity me; 15

Ay, God will pity me, if I repent.

*Evil Ang.* Ay, but Faustus never shall repent.

*[Exeunt Angels.]*

*Faust.* My heart's so harden'd I cannot repent;

Scarce can I name salvation, faith, or heaven,

But fearful echoes thunder in mine ears 20

"Faustus, thou art damn'd ! " Then swords and knives,

Poison, guns, halters, and envenom'd steel

Are laid before me to despatch myself;

And long ere this I should have slain myself,

Had not sweet pleasure conquer'd deep despair. 25

Have not I made blind Homer sing to me

Of Alexander's love, and Oenon's death ?

And hath not he, that built the walls of Thebes,

With ravishing sound of his melodious harp,

Made music with my Mephistophilis ? 30

Why should I die, then, or basely despair ?

I am resolv'd; Faustus shall ne'er repent.—

Come, Mephistophilis, let us dispute again,

And argue of divine astrology.

Tell me, are there many heavens above the moon ? 35

Are all celestial bodies but one globe,

As is the substance of this centric earth ?

*Meph.* As are the elements, such are the spheres,  
Mutually folded in each other's orb,  
And, Faustus, 40  
All jointly move upon one axletree,  
Whose terminine is termed the world's wide pole:  
Nor are the names of Saturn, Mars, or Jupiter  
Feign'd, but are erring stars.

*Faust.* But, tell me, have they all one motion, both  
*situ et tempore?*

*Meph.* All jointly move from east to west in twenty-  
four hours upon the poles of the world; but differ in their  
motion upon the poles of the zodiac.

*Faust.* Tush, 50  
These slender trifles Wagner can decide:  
Hath Mephistophilis no greater skill?  
Who knows not the double motion of the planets?  
The first is finish'd in a natural day; 54  
The second thus; as Saturn in thirty years, Jupiter in  
twelve; Mars in four; the Suns, Venus, and Mercury in  
a year; the Moon in twenty-eight days. Tush, these are  
freshmen's suppositions. But, tell me, hath every sphere  
a dominion or *intelligentia*?

*Meph.* Ay. 60

*Faust.* How many heavens or spheres are there?

*Meph.* Nine; the seven planets, the firmament, and the  
empyrean heaven.

*Faust.* Well, resolve me in this question; why have  
we not conjunctions, oppositions, aspects, eclipses, all at  
one time, but in some years we have more, in some less?

*Meph.* *Per inaequalem motum respectu totius.*

*Faust.* Well, I am answered. Tell me who made the  
world?

*Meph.* I will not. 70

*Faust.* Sweet Mephistophilis, tell me.

*Meph.* Move me not, for I will not tell thee.

*Faust.* Villain, have not I bound thee to tell me anything ?

*Meph.* Ay, that is not against our kingdom; but this is. Think thou on hell, Faustus, for thou art damned. 75

*Good Ang.* Think, Faustus, upon God that made the world.

*Meph.* Remember this. [Exit.

*Faust.* Ay ! go, accursèd spirit, to ugly hell !  
'Tis thou hast damn'd distressed Faustus' soul !  
Is 't not too late ? 80

*Enter GOOD ANGEL and EVIL.*

*Evil Ang.* Too late.

*Good Ang.* Never too late, if Faustus can repent.

*Evil Ang.* If thou repent, devils shall tear thee in pieces.

*Good Ang.* Repent, and they shall never raze thy skin.

[*Exeunt Angels.*

*Faust.* Ah, Christ, my Saviour, 85  
Seek to save distressed Faustus' soul !

*Enter LUCIFER, BELZEBUB, and MEPHISTOPHILIS.*

*Luc.* Christ cannot save thy soul, for he is just:  
There's none but I have interest in the same.

*Faust.* O, who art thou that look'st so terrible ?

*Luc.* I am Lucifer; 90  
And this is my companion-prince in Hell.

*Faust.* O, Faustus, they are come to fetch thy soul !

*Luc.* We come to tell thee thou dost injure us;  
Thou talk'st of Christ, contrary to thy promise:  
Thou shouldst not think of God: think of the devil, 95

[*Belz.*] And of his dam too.

*Faust.* Nor will I henceforth: pardon me in this,  
And Faustus vows never to look to heaven,

Never to name God, or to pray to him,  
To burn his Scriptures, slay his ministers, 100  
And make my spirits pull his churches down.

*Luc.* Do so, and we will highly gratify thee. Faustus,  
we are come from hell to shew thee some pastime: sit  
down, and thou shalt see all the Seven Deadly Sins appear  
in their proper shapes. 105

*Faust.* That sight will be as pleasing unto me,  
As Paradise was to Adam, the first day  
Of his creation.

*Luc.* Talk not of Paradise nor creation; but mark this  
show: talk of the devil and nothing else.—Come away !

*Enter the SEVEN DEADLY SINS.*

Now, Faustus, examine them of their several names and  
dispositions.

*Faust.* What art thou, the first ? 113

*Pride.* I am Pride: I disdain to have any parents.  
I am like Ovid's flea; I can creep into every corner.  
Sometimes, like a perriwig, I sit upon a wench's brow; or,  
like a fan of feathers, I kiss her lips. But, fie, what a  
scent is here ? I'll not speak another word except the  
ground were perfumed, and covered with cloth of arras.

*Faust.* What art thou, the second ? 120

*Covet.* I am Covetousness, begotten of an old churl:  
and, might I have my wish, I would desire that this  
house and all the people in it were turned to gold, that  
I might lock you up in my good chest. O, my sweet  
gold !

*Faust.* What art thou, the third ? 126

*Wrath.* I am Wrath; I had neither father nor mother:  
I leapt out of a lion's mouth when I was scarce half-an-  
hour old; and ever since I have run up and down the  
world with this case of rapiers, wounding myself when I

had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father.

*Faust.* What art thou, the fourth? 133

*Envy.* I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might die, and I live alone! Then thou shouldst see how fat I would be. But must thou sit, and I stand? come down, with a vengeance! 140

*Faust.* Away, envious rascal!—What art thou, the fifth?

*Glut.* Who, I sir? I am Gluttony. My parents are all dead, and the devil a penny they have left me; but a bare pension, and that is thirty meals a day and ten bevers,—a small trifle to suffice nature. O, I come of a royal parentage! my grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret-wine; my godfathers were these, Peter Pickle-herring and Martin Martlemas-beef; O, but my godmother, she was a jolly gentlewoman, and well-beloved in every good town and city; her name was Mistress Margery March-beer. Now, Faustus, thou hast heard all my progeny; wilt thou bid me to supper? 153

*Faust.* No, I'll see thee hanged; thou wilt eat up all my victuals.

*Glut.* Then the devil choke thee!

*Faust.* Choke thyself, glutton!—What art thou, the sixth? 158

*Sloth.* I am Sloth. I was begotten on a sunny bank, where I have lain ever since; and you have done me great injury to bring me from thence: let me be carried thither again by Gluttony and Lechery. I'll not speak another word for a king's ransom. 163

*Faust.* What are you, Mistress Minx, the seventh and last?

*Lechery.* Who, I, sir? The first letter of my name begins with L.

*Luc.* Away, to hell, to hell! [*Exeunt the Sins.*]

*Luc.* Now, Faustus, how dost thou like this?

*Faust.* O, this feeds my soul! 170

*Luc.* Tut, Faustus, in hell is all manner of delight.

*Faust.* O, might I see hell, and return again,  
How happy were I then!

*Luc.* Thou shalt; I will send for thee at midnight.  
In meantime take this book; peruse it thoroughly, 175  
And thou shalt turn thyself into what shape thou wilt.

*Faust.* Great thanks, mighty Lucifer!  
This will I keep as chary as my life.

*Luc.* Farewell, Faustus, and think on the devil. 179

*Faust.* Farewell, great Lucifer. Come, Mephistophilis.  
[*Exeunt.*]

*Enter CHORUS.*

*Cho.* Learnèd Faustus,  
To know the secrets of astronomy,  
Graven in the book of Jove's high firmament,  
Did mount himself to scale Olympus' top.  
Being seated in a chariot burning bright, 185  
Drawn by the strength of yoky dragons' necks,  
He now is gone to prove cosmography  
And, as I guess, will first arrive at Rome,  
To see the Pope and manner of his court,  
And take some part of holy Peter's feast, 190  
That to this day is highly solemniz'd. [*Exit.*]

SCENE VII. *Rome: the Pope's Privy Chamber.**Enter FAUSTUS and MEPHISTOPHILIS.*

*Faust.* Having now, my good Mephistophilis,  
Pass'd with delight the stately town of Trier,  
Environ'd round with airy mountain-tops,  
With walls of flint, and deep-entrenched lakes,  
Not to be won by any conquering Prince; 5  
From Paris next, coasting the realm of France,  
We saw the river Maine fall into Rhine,  
Whose banks are set with groves of fruitful vines;  
Then up to Naples, rich Campania,  
Whose buildings fair and gorgeous to the eye, 10  
The streets straight forth, and pav'd with finest brick,  
Quarter the town in four equivalents:  
There saw we learned Maro's golden tomb,  
The way he cut, an English mile in length,  
Thorough a rock of stone, in one night's space. 15  
From thence to Venice, Padua, and the rest,  
In one of which a sumptuous temple stands,  
That threatens the stars with her aspiring top.  
Thus hitherto hath Faustus spent his time:  
But tell me now, what resting-place is this? 20  
Hast thou, as erst I did command,  
Conducted me within the walls of Rome?

*Meph.* Faustus, I have; and because we will not be  
unprovided, I have taken up his Holiness' privy-chamber  
for our use. 25

*Faust.* I hope his Holiness will bid us welcome.

*Meph.* Tut, 'tis no matter, man; we'll be bold with his  
good cheer.

And now, my Faustus, that thou mayst perceive  
What Rome containeth to delight thee with,  
Know that this city stands upon seven hills, 30  
That underprop the groundwork of the same:



Just through the midst runs flowing Tiber's stream,  
 With winding banks that cut it in two parts;  
 Over the which four stately bridges lean,  
 That make safe passage to each part of Rome. 35  
 Upon the bridge, call'd Ponte Angelo,  
 Erected is a castle passing strong,  
 Within whose walls such store of ordnance are,  
 And double cannons fram'd of carvèd brass,  
 As match the days within one complete year; 40  
 Besides the gates, and high pyramids,  
 Which Julius Caesar brought from Africa.

*Faust.* Now, by the kingdoms of infernal rule,  
 Of Styx, of Acheron, and the fiery lake  
 Of ever-burning Phlegethon, I swear 45  
 That I do long to see the monuments  
 And situation of bright-splendent Rome;  
 Come, therefore, let's away.

*Meph.* Nay, Faustus, stay: I know you'd fain see the  
 Pope,  
 And take some part of holy Peter's feast, 50  
 Where thou shalt see a troop of bald-pate friars,  
 Whose *summum bonum* is in belly-cheer.

*Faust.* Well, I'm content to compass them some sport,  
 And by their folly make us merriment;  
 Then charm me, that I may be invisible 55  
 To do what I please,  
 Unseen by any whilst I stay in Rome.

[*Mephistophilis charms him.*]

*Meph.* So, Faustus; now  
 Do what thou wilt, thou shalt not be discern'd.

*Sound a sonnet. Enter the POPE and the CARDINAL OF  
 LORRAINE to the banquet, with FRIARS attending.*

*Pope.* My Lord of Lorraine, will't please you draw  
 near? 60

*Faust.* Fall to, and the devil choke you, an you spare.

*Pope.* How now ! who's that which spake ? Friars, look about.

*First Friar.* Here's nobody, if it like your Holiness.

*Pope.* My lord, here is a dainty dish was sent me from the Bishop of Milan.

*Faust.* I thank you, sir. [*Snatches it.*

*Pope.* How now ! who's that which snatched the meat from me ? will no man look ?—My lord, this dish was sent me from the Cardinal of Florence. 68

*Faust.* You say true ; I'll ha't. [*Snatches the dish.*

*Pope.* What, again !—My lord, I'll drink to your Grace.

*Faust.* I'll pledge your Grace. [*Snatches the cup.*

*C. of Lor.* My lord, it may be some ghost, newly crept out of Purgatory, come to beg a pardon of your Holiness.

*Pope.* It may be so.—Friars, prepare a dirge to lay the fury of this ghost.—Once again, my lord, fall to. 75

[*The Pope crosses himself.*

*Faust.* What, are you crossing of yourself ?

Well, use that trick no more, I would advise you.

[*Crosses himself again.*

Well, there's the second time. Aware the third ;

I give you fair warning.

[*Crosses himself again, and Faustus hits him a box of the ear ; and they all run away.*

Come on, Mephistophilis ; what shall we do ? 80

*Meph.* Nay, I know not : we shall be cursed with bell, book, and candle.

*Faust.* How ! bell, book, and candle,—candle, book, and bell,—

Forward and backward, to curse Faustus to hell !

Anon you shall hear a hog grunt, a calf bleat, and an ass bray, 85

Because it is Saint Peter's holiday.

*Re-enter all the FRIARS to sing the dirge.*

*First Friar.* Come brethren, let's about our business  
with good devotion.

*Cursed be he that stole away his Holiness' meat from the  
table! maledicat Dominus!*

*Cursed be he that struck his Holiness a blow on the face!  
maledicat Dominus!*

*Cursed be he that took Friar Sandelo a blow on the pate!  
maledicat Dominus!* 90

*Cursed be he that disturbeth our holy dirge! maledicat  
Dominus!*

*Cursed be he that took away his Holiness' wine! maledicat  
Dominus!*

*Et omnes Sancti! Amen!*

*[Mephistophilis and Faustus beat the Friars, and fling  
fire-works among them; and so exeunt.]*

*Enter CHORUS.*

*Cho.* When Faustus had with pleasure ta'en the view  
Of rarest things, and royal courts of kings, 95  
He stay'd his course, and so returned home;  
Where such as bear his absence but with grief,  
I mean his friends and near'st companions,  
Did gratulate his safety with kind words,  
And in their conference of what befell, 100  
Touching his journey through the world and air,  
They put forth questions of astrology,  
Which Faustus answer'd with such learned skill  
As they admir'd and wonder'd at his wit.  
Now is his fame spread forth in every land; 105  
Amongst the rest the Emperor is one,  
Carolus the Fifth, at whose palace now  
Faustus is feasted 'mongst his noblemen.

What there he did, in trial of his art,  
I leave untold; your eyes shall see't perform'd. [Exit.

SCENE VIII. *An Inn-yard.*

*Enter* ROBIN, *the ostler, with a book in his hand.*

*Robin.* O, this is admirable! here I ha' stolen one of Doctor Faustus' conjuring books, and i'faith, I mean to search some circles for my own use.

*Enter* RALPH, *calling* ROBIN.

*Ralph.* Robin, prithee, come away; there's a gentleman tarries to have his horse, and he would have his things rubbed and made clean: he keeps such a chafing with my mistress about it; and she has sent me to look thee out; prithee, come away.

*Robin.* Keep out, keep out, or else you are blown up, you are dismembered, Ralph: keep out, for I am about a roaring piece of work. II

*Ralph.* Come, what doest thou with that same book? thou canst not read?

*Robin.* Yes, my master and mistress shall find that I can read. 15

*Ralph.* Why, Robin, what book is that?

*Robin.* What book! why, the most intolerable book for conjuring that e'er was invented by any brimstone devil.

*Ralph.* Canst thou conjure with it? 20

*Robin.* I can do all these things easily with it; first, I can make thee drunk with ippocras at any tavern in Europe for nothing; that's one of my conjuring works.

*Ralph.* Our Master Parson says that's nothing. 24

*Robin.* True, Ralph: and more, Ralph, if thou hast any mind to Nan Spit, our kitchen-maid, thou shalt have her.

*Ralph.* O, brave, Robin! shall I have Nan Spit? On that condition I'll feed thy devil with horse-bread as long as he lives, of free cost. 29

*Robin.* No more, sweet Ralph: let's go and make clean our boots, which lie foul upon our hands, and then to our conjuring in the devil's name. [*Exeunt.*]

SCENE IX. *The Inn-yard.*

*Enter ROBIN and RALPH with a silver goblet.*

*Robin.* Come, Ralph! did not I tell thee, we were for ever made by this Doctor Faustus' book? *ecce, signum!* here's a simple purchase for horse-keepers; our horses shall eat no hay as long as this lasts.

*Ralph.* But, Robin, here comes the Vintner. 5

*Robin.* Hush! I'll gull him supernaturally.

*Enter the VINTNER.*

Drawer, I hope all is paid; God be with you!—Come, Ralph

*Vint.* Soft, sir; a word with you. I must yet have a goblet paid from you, ere you go. 10

*Robin.* I a goblet, Ralph, I a goblet!—I scorn you; and you are but a, etc. I a goblet! search me.

*Vint.* I mean so, sir, with your favour.

[*Searches Robin.*]

*Robin.* How say you now?

*Vint.* I must say somewhat to your fellow.—You, sir!

*Ralph.* Me, sir! me, sir! search your fill. [*Vintner searches him.*] Now, sir, you may be ashamed to burden honest men with a matter of truth. 18

*Vint.* Well, tone of you hath this goblet about you.

*Robin.* You lie, drawer, 'tis afore me [*Aside.*—Sirrah you, I'll teach you to impeach honest men;—stand by;—I'll scour you for a goblet;—stand aside you had best, I charge you in the name of Belzebub.—Look to the goblet, Ralph [*Aside to Ralph.*]

*Vint.* What mean you, sirrah? 25

*Robin.* I'll tell you what I mean. [*Reads.*] *Sanctobulorum Periphrasticon*—nay, I'll tickle you, Vintner.—Look to the goblet, Ralph. *Polypragmos Belseborams framanto pacostiphos tostu, Mephistophilis*, etc.

*Enter MEPHISTOPHILIS, sets squibs at their backs. They run about. Exit.*

*Vint.* O, *nomine Domini!* what meanest thou, Robin? thou hast no goblet. 31

*Ralph.* *Peccatum peccatorum!*—Here's thy goblet, good Vintner. [*Gives the goblet to Vintner, who exit.*]

*Robin.* *Misericordia pro nobis!* what shall I do? Good devil, forgive me now, and I'll never rob thy library more.

*Enter to them MEPHISTOPHILIS.*

*Meph.* Monarch of hell, under whose black survey 36  
Great potentates do kneel with awful fear,  
Upon whose altars thousand souls do lie,  
How am I vexèd with these villains' charms?  
From Constantinople am I hither come, 40  
Only for pleasure of these damnèd slaves.

*Robin.* How, from Constantinople! you have had a great journey; will you take sixpence in your purse to pay for your supper, and be gone? 44

*Meph.* Well, villains, for your presumption, I transform thee into an ape, and thee into a dog; and so begone.  
[*Exit.*]

*Robin.* How, into an ape ! that's brave: I'll have fine sport with the boys; I'll get nuts and apples enow. 48

*Ralph.* And I must be a dog.

*Robin.* I'faith, thy head will never be out of the pottage-pot. [Exeunt.

SCENE X. *The Emperor's Palace at Innsbruck.*

*Enter* EMPEROR, FAUSTUS, and a KNIGHT, with ATTENDANTS.

*Emp.* Master Doctor Faustus, I have heard strange report of thy knowledge in the black art, how that none in my empire nor in the whole world can compare with thee, for the rare effects of magic: they say thou hast a familiar spirit, by whom thou canst accomplish what thou list. This, therefore, is my request, that thou let me see some proof of thy skill, that mine eyes may be witnesses to confirm what mine ears have heard reported: and here I swear to thee, by the honour of mine imperial crown, that, whatever thou doest, thou shalt be no ways prejudiced or endamaged. II

*Knight.* I'faith, he looks much like a conjuror. [Aside.

*Faust.* My gracious sovereign, though I must confess myself far inferior to the report men have published, and nothing answerable to the honour of your imperial majesty, yet, for that love and duty binds me thereunto, I am content to do whatsoever your majesty shall command me.

*Emp.* Then, Doctor Faustus, mark what I shall say.

As I was sometime solitary set

Within my closet, sundry thoughts arose

About the honour of mine ancestors,

How they had won by prowess such exploits,

Got such riches, subdu'd so many kingdoms,

As we that do succeed, or they that shall 25  
Hereafter possess our throne, shall  
(I fear me) ne'er attain to that degree  
Of high renown and great authority:  
Amongst which kings is Alexander the Great,  
Chief spectacle of the world's pre-eminence, 30  
The bright shining of whose glorious acts  
Lightens the world with his reflecting beams,  
As when I hear but motion made of him,  
It grieves my soul I never saw the man.  
If, therefore, thou, by cunning of thine art, 35  
Canst raise this man from hollow vaults below,  
Where lies entomb'd this famous conqueror,  
And bring with him his beauteous paramour,  
Both in their right shapes, gesture, and attire  
They us'd to wear during their time of life, 40  
Thou shalt both satisfy my just desire,  
And give me cause to praise thee whilst I live.

*Faust.* My gracious lord, I am ready to accomplish  
your request, so far forth as by art and power of my  
spirit I am able to perform. 45

*Knight.* I'faith, that's just nothing at all. [*Aside.*]

*Faust.* But, if it like your Grace, it is not in my ability  
to present before your eyes the true substantial bodies  
of those two deceased princes, which long since are con-  
sumed to dust. 50

*Knight.* Ay, marry, Master Doctor, now there's a sign  
of grace in you, when you will confess the truth.

[*Aside.*]

*Faust.* But such spirits as can lively resemble Alexander  
and his paramour shall appear before your Grace, in that  
manner that they both lived in, in their most flourishing  
estate; which I doubt not shall sufficiently content your  
imperial majesty.

*Emp.* Go to, Master Doctor; let me see them presently.



*Knight.* Do you hear, Master Doctor? you bring Alexander and his paramour before the Emperor! 60

*Faust.* How then, sir?

*Knight.* I'faith, that's as true as Diana turned me to a stag.

*Faust.* No, sir; but, when Actaeon died, he left the horns for you.—Mephistophilis, begone. 65

[*Exit Mephistophilis.*

*Knight.* Nay, an you go to conjuring, I'll begone.

[*Exit Knight.*

*Faust.* I'll meet with you anon for interrupting me so.  
—Here they are, my gracious lord.

*Re-enter MEPHISTOPHILIS, with SPIRITS in the shapes of  
ALEXANDER and his PARAMOUR.*

*Emp.* Master Doctor, I heard this lady, while she lived, had a wart or mole in her neck: how shall I know whether it be so or no? 71

*Faust.* Your highness may boldly go and see.

[*Exit Alexander.*

*Emp.* Sure these are no spirits, but the true substantial bodies of those two deceased princes.

*Faust.* Wilt please your highness now to send for the knight that was so pleasant with me here of late? 76

*Emp.* One of you call him forth. [*Exit Attendant.*

*Re-enter the KNIGHT, with a pair of horns on his head.*

How now, sir knight! Feel on thy head.

*Knight.* Thou damnèd wretch and execrable dog,  
Bred in the concave of some monstrous rock, 80  
How dar'st thou thus abuse a gentleman?  
Villain, I say, undo what thou hast done!

*Faust.* O, not so fast, sir! there's no haste: but, good,

are you remembered how you crossed me in my conference with the Emperor? I think I have met with you for it.

*Emp.* Good Master Doctor, at my entreaty release him: he hath done penance sufficient. 87

*Faust.* My gracious lord, not so much for the injury he offered me here in your presence, as to delight you with some mirth, hath Faustus worthily requited this injurious knight; which being all I desire, I am content to release him of his horns:—and, sir knight, hereafter speak well of scholars.—Mephistophilis, transform him straight. [*Mephistophilis takes the horns off the Knight's head.*] Now, my good lord, having done my duty, I humbly take my leave. 96

*Emp.* Farewell, Master Doctor: yet, ere you go, expect from me a bounteous reward.

[*Exeunt Emperor, Knight, and Attendants.*]

## SCENE XI. *A green.*

### FAUSTUS and MEPHISTOPHILIS.

*Faust.* Now, Mephistophilis, the restless course  
That time doth run with calm and silent foot,  
Shortening my days and thread of vital life,  
Calls for the payment of my latest years:  
Therefore, sweet Mephistophilis, let us 5  
Make haste to Wittenberg.

*Meph.* What, will you go on horseback or on foot?

*Faust.* Nay, till I'm past this fair and pleasant green,  
I'll walk on foot. 9

### *Enter a HORSE-COURSER.*

*Horse-courser.* I have been all this day seeking one Master Fustian: mass, see where he is!—God save you, Master Doctor!

*Faust.* What, horse-courser ! you are well met.

*Horse-c.* Do you hear, sir ? I have brought you forty dollars for your horse. 15

*Faust.* I cannot sell him so; if thou likest him for fifty, take him.

*Horse-c.* Alas, sir, I have no more !—I pray you, speak for me. 19

*Meph.* I pray you, let him have him: he is an honest fellow, and he has a great charge, neither wife nor child.

*Faust.* Well, come, give me your money [*Horse-courser gives Faustus the money*]: my boy will deliver him to you. But I must tell you one thing before you have him; ride him not into the water, at any hand. 25

*Horse-c.* Why, sir, will he not drink of all waters ?

*Faust.* O, yes, he will drink of all waters; but ride him not into the water: ride him over hedge or ditch, or where thou wilt, but not into the water. 29

*Horse-c.* Well, sir.—Now I am a made man for ever; I'll not leave my horse for forty: if he had but the quality of hey-ding-ding, hey-ding-ding, I'd make a brave living on him; he has a buttock as slick as an eel. Well, God b'wi'ye, sir: your boy will deliver him me; but, hark you, sir; if my horse be sick or ill at ease, you'll tell me what it is ? 36

*Faust.* Away, you villain ! what, dost think I am a horse-doctor ? [*Exit Horse-courser.*]

## SCENE XII. *Faustus' house.*

*Faust.* What art thou, Faustus, but a man condemn'd to die ?

Thy fatal time doth draw to final end;

Despair doth drive distrust into my thoughts:

Confound these passions with a quiet sleep:

Tush, Christ did call the thief upon the Cross; 5  
Then rest thee, Faustus, quiet in conceit.

*[Falls asleep in his chair.]*

*Re-enter HORSE-COURSER, all wet, crying.*

*Horse-courser.* Alas, alas, Doctor Fustian, quotha? mass, Dr. Lopus was never such a doctor: has given me a purgation, has purged me of forty dollars; I shall never see them more. But yet, like an ass as I was, I would not be ruled by him, for he bade me I should ride him into no water: now I, thinking my horse had had some rare quality that he would not have had me know of, I, like a venturous youth, rid him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished away, and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor, and have my forty dollars again, or I'll make it the dearest horse!—O, yonder is his snipper-snapper.—Do you hear? you, heypass, where's your master?

*Meph.* Why, sir, what would you? you cannot speak with him.

*Horse-c.* But I will speak with him.

*Meph.* Why, he's fast asleep: come some other time 25

*Horse-c.* I'll speak with him now, or I'll break his glass-windows about his ears.

*Meph.* I tell thee, he has not slept these eight nights.

*Horse-c.* An he have not slept these eight weeks, I'll speak with him. 30

*Meph.* See, where he is, fast asleep.

*Horse-c.* Ay, this is he.—God save ye, Master Doctor, Master Doctor, Master Doctor Fustian! forty dollars, forty dollars for a bottle of hay!

*Meph.* Why, thou seest he hears thee not. 35

*Horse-c.* So-ho, ho ! so-ho, ho ! [*Hollas in his ear.*] No, will you not wake ? I'll make you wake ere I go. [*Pulls Faustus by the leg, and pulls it away.*] Alas, I am undone ! what shall I do ?

*Faust.* O, my leg, my leg !—Help, Mephistophilis ! call the officers.—My leg, my leg !

*Meph.* Come, villain, to the constable.

*Horse-c.* O Lord, sir, let me go, and I'll give you forty dollars more !

*Meph.* Where be they ? 45

*Horse-c.* I have none about me : come to my ostry, and I'll give them you.

*Meph.* Begone quickly. [*Horse-courser runs away.*]

*Faust.* What, is he gone ? farewell he ! Faustus has his leg again, and the Horse-courser, I take it, a bottle of hay for his labour : well, this trick shall cost him forty dollars more. 52

*Enter WAGNER.*

How now, Wagner ! what's the news with thee ?

*Wag.* Sir, the Duke of Vanholt doth earnestly entreat your company. 55

*Faust.* The Duke of Vanholt ! an honourable gentleman, to whom I must be no niggard of my cunning.—Come, Mephistophilis, let's away to him. [*Exeunt.*]

### SCENE XIII. *The Court of the Duke of Vanholt.*

*Enter to them the DUKE OF VANHOLT and the DUCHESS.*

*Duke.* Believe me, Master Doctor, this merriment hath much pleased me.

*Faust.* My gracious lord, I am glad it contents you so well.—But it may be, madam, you take no delight in this. I have heard that at times women do long for

some dainties or other: what is it, madam? Tell me, and you shall have it. 7

*Duchess.* Thanks, good Master Doctor; and, for I see your courteous intent to pleasure me, I will not hide from you the thing my heart desires; and, were it now summer, as it is January and the dead time of the winter, I would desire no better meat than a dish of ripe grapes. 12

*Faust.* Alas, madam, that's nothing!—Mephistophilis, be gone! [Exit Mephistophilis.

Were it a greater thing than this, so it would content you, you should have it.

*Enter MEPHISTOPHILIS with the grapes.*

Here they be, madam: wilt please you taste on them?

*Duke.* Believe me, Master Doctor, this makes me wonder above the rest, that being in the dead time of winter, and in the month of January, how you should come by these grapes. 21

*Faust.* If it like your Grace, the year is divided into two circles over the whole world, that, when it is here winter with us, in the contrary circle it is summer with them, as in India, Saba, and farther countries in the east; and by means of a swift spirit that I have, I had them brought hither, as you see.—How do you like them, madam? Be they good?

*Duchess.* Believe me, Master Doctor, they be the best grapes that e'er I tasted in my life before. 30

*Faust.* I am glad they content you so, madam.

*Duke.* Come, madam, let us in, where you must well reward this learned man for the great kindness he hath shewed to you.

*Duchess.* And so I will, my lord; and, whilst I live, rest beholding for this courtesy. 36

*Faust.* I humbly thank your Grace.

*Duke.* Come, Master Doctor, follow us, and receive your reward. [*Exeunt.*]

SCENE XIV. *A room in Faustus' house.*

*Enter WAGNER solus.*

*Wag.* I think my master means to die shortly,  
 For he hath given to me all his goods:  
 And yet, methinks, if that [his] death were near,  
 He would not banquet, and carouse, and swill  
 Amongst the students, as even now he doth, 5  
 Who are at supper with such belly-cheer  
 As Wagner ne'er beheld in all his life.  
 See, where they come ! belike the feast is ended. [*Exit.*]

SCENE XV. *The room in Faustus' house.*

*Enter FAUSTUS with two or three SCHOLARS, and  
 MEPHISTOPHILIS.*

*First Schol.* Master Doctor Faustus, since our conference about fair ladies, which was the beautifulest in all the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever lived; therefore, Master Doctor, if you will do us that favour, as to let us see that peerless dame of Greece, whom all the world admires for majesty, we should think ourselves much beholding unto you.

*Faust.* Gentlemen,  
 For that I know your friendship is unfeign'd, 10  
 And Faustus's custom is not to deny  
 The just request of those that wish him well,  
 You shall behold that peerless dame of Greece,

No otherways for pomp and majesty  
 Than when Sir Paris cross'd the seas with her, 15  
 And brought the spoils to rich Dardania.  
 Be silent, then, for danger is in words.

[*Music sounds, and Helen passeth over the stage.*]

*Sec. Schol.* Too simple is my wit to tell her praise,  
 Whom all the world admires for majesty.

*Third Schol.* No marvel though the angry Greeks  
 pursu'd 20  
 With ten years' war the rape of such a queen,  
 Whose heavenly beauty passeth all compare.

*First Schol.* Since we have seen the pride of Nature's  
 works,  
 And only paragon of excellence,

*Enter an OLD MAN.*

Let us depart; and for this glorious deed 25  
 Happy and blest be Faustus evermore.

*Faust.* Gentlemen, farewell: the same I wish to you.

[*Exeunt Scholars.*]

*Old Man.* Ah, Doctor Faustus, that I might prevail  
 To guide thy steps unto the way of life,  
 By which sweet path thou mayst attain the goal 30  
 That shall conduct thee to celestial rest!  
 Break heart, drop blood, and mingle it with tears,  
 Tears falling from repentant heaviness  
 Of thy most vile and loathsome filthiness,  
 The stench whereof corrupts the inward soul 35  
 With such flagitious crimes of heinous sin  
 As no commiseration may expel,  
 But mercy, Faustus, of thy Saviour sweet,  
 Whose blood alone must wash away thy guilt.

*Faust.* Where art thou, Faustus? wretch, what hast  
 thou done? 40



Damn'd art thou, Faustus, damn'd; despair and die !  
 Hell calls for right, and with a roaring voice  
 Says, " Faustus, come; thine hour is almost come; "  
 And Faustus now will come to do thee right.

[*Mephistophilis gives him a dagger.*

*Old Man.* Ah, stay, good Faustus, stay thy desperate  
 stabs !

45

I see an angel hovers o'er thy head,  
 And, with a vial full of precious grace,  
 Offers to pour the same into thy soul:  
 Then call for mercy, and avoid despair.

*Faust.* Ah, my sweet friend, I feel  
 Thy words to comfort my distressèd soul:  
 Leave me awhile to ponder on my sins.

50

*Old Man.* I go, sweet Faustus; but with heavy cheer,  
 Fearing the ruin of thy hopeless soul.

[*Exit.*

*Faust.* Accursèd Faustus, where is mercy now ?  
 I do repent; and yet I do despair:  
 Hell strives with grace for conquest in my breast:  
 What shall I do to shun the snares of death ?

55

*Meph.* Thou traitor, Faustus, I arrest thy soul  
 For disobedience to my sovereign lord:  
 Revolt, or I'll in piece-meal tear thy flesh.

60

*Faust.* Sweet Mephistophilis, entreat thy lord  
 To pardon my unjust presumption,  
 And with my blood again I will confirm  
 My former vow I made to Lucifer.

65

*Meph.* Do it, then, quickly, with unfeigned heart,  
 Lest greater danger do attend thy drift.

[*Faustus stabs his arm and writes with his  
 blood on a paper.*

*Faust.* Torment, sweet friend, that base and crookèd  
 age,  
 That durst dissuade me from thy Lucifer,  
 With greatest torments that our hell affords.

70

*Meph.* His faith is great; I cannot touch his soul;  
But what I may afflict his body with  
I will attempt, which is but little worth.

*Faust.* One thing, good servant, let me crave of thee,  
To glut the longing of my heart's desire,— 75  
That I might have unto my paramour  
That heavenly Helen which I saw of late,  
Whose sweet embracings may extinguish clean  
Those thoughts that do dissuade me from my vow,  
And keep mine oath I made to Lucifer. 80

*Meph.* Faustus, this, or what else thou shalt desire,  
Shall be perform'd in twinkling of an eye.

*Enter HELEN.*

*Faust.* Was this the face that launch'd a thousand ships,  
And burnt the topless towers of Ilium?—  
Sweet Helen, make me immortal with a kiss.—

[*Kisses her.*

Her lips suck forth my soul: see, where it flies!—  
Come, Helen, come, give me my soul again.  
Here will I dwell, for heaven is in these lips.

[*Enter Old Man.*

And all is dross that is not Helena.  
I will be Paris, and for love of thee, 90  
Instead of Troy, shall Wittenberg be sacked;  
And I will combat with weak Menelaus,  
And wear thy colours on my plum'd crest:  
Yea, I will wound Achilles in the heel,  
And then return to Helen for a kiss. 95  
O, thou art fairer than the evening air  
Clad in the beauty of a thousand stars;  
Brighter art thou than flaming Jupiter  
When he appeared to hapless Semele;  
More lovely than the monarch of the sky 100

In wanton Arethusa's azur'd arms;  
And none but thou shalt be my paramour !

[*Exeunt.*

SCENE XVI. *The room in Faustus' house.*

*The OLD MAN who has entered in Scene XV.*

*Old Man.* Accursèd Faustus, miserable man,  
That from thy soul exclud'st the grace of heaven,  
And fly'st the throne of his tribunal seat !

*Enter the DEVILS.*

Satan begins to sift me with his pride:  
As in this furnace God shall try my faith,  
My faith, vile hell, shall triumph over thee.  
Ambitious fiends, see how the heavens smile  
At your repulse, and laugh your state to scorn !  
Hence, hell ! for hence I fly unto my God.

[*Exeunt on one side Devils—on the other, Old Man.*

SCENE XVII. *The same.*

*Enter FAUSTUS, with the SCHOLARS.*

*Faust.* Ah, gentlemen !

*First Schol.* What ails Faustus ?

*Faust.* Ah, my sweet chamber-fellow, had I lived with  
thee, then had I lived still ! but now I die eternally.  
Look, comes he not ? comes he not ?

5

*Sec. Schol.* What means Faustus ?

*Third Schol.* Belike he is grown into some sickness by  
being over-solitary.

*First Schol.* If it be so, we'll have physicians to cure  
him.—'Tis but a surfeit ; never fear, man.

10

*Faust.* A surfeit of deadly sin, that hath damned both body and soul.

*Sec. Schol.* Yet, Faustus, look up to heaven; remember God's mercies are infinite. 14

*Faust.* But Faustus' offence can ne'er be pardoned: the serpent that tempted Eve may be saved, but not Faustus. Ah, gentlemen, hear me with patience, and tremble not at my speeches! Though my heart pants and quivers to remember that I have been a student here these thirty years, O, would I had never seen Wittenberg, never read book! and what wonders I have done, all Germany can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, heaven itself, heaven, the seat of God, the throne of the blessed, the kingdom of joy; and must remain in hell for ever,—hell, ah, hell, for ever! Sweet friends, what shall become of Faustus, being in hell for ever? 27

*Third Schol.* Yet, Faustus, call on God.

*Faust.* On God, whom Faustus hath abjured! on God, whom Faustus hath blasphemed! Ah, my God, I would weep! but the devil draws in my tears. Gush forth blood, instead of tears! yea, life and soul—O, he stays my tongue! I would lift up my hands; but see, they hold them, they hold them! 34

*All.* Who, Faustus?

*Faust.* Lucifer and Mephistophilis. Ah, gentlemen, I gave them my soul for my cunning!

*All.* God forbid!

*Faust.* God forbade it, indeed; but Faustus hath done it: for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity. I writ them a bill with mine own blood: the date is expired; the time will come, and he will fetch me. 43

*First Schol.* Why did not Faustus tell us of this before, that divines might have prayed for thee?

*Faust.* Oft have I thought to have done so; but the devil threatened to tear me in pieces, if I named God, to fetch both body and soul, if I once gave ear to divinity: and now 'tis too late. Gentlemen, away, lest you perish with me. 50

*Sec. Schol.* O, what shall we do to save Faustus?

*Faust.* Talk not of me, but save yourselves, and depart.

*Third Schol.* God will strengthen me; I will stay with Faustus. 55

*First Schol.* Tempt not God, sweet friend; but let us into the next room, and there pray for him.

*Faust.* Ay, pray for me, pray for me; and what noise soever ye hear, come not unto me, for nothing can rescue me. 60

*Sec. Schol.* Pray thou, and we will pray that God may have mercy upon thee.

*Faust.* Gentlemen, farewell: if I live till morning, I'll visit you; if not, Faustus is gone to hell.

*All.* Faustus, farewell. [*Exeunt Scholars.* 65

*The clock strikes eleven.*

*Faust.* Ah, Faustus.

Now hast thou but one bare hour to live,  
And then thou must be damn'd perpetually !  
Stand still, you ever-moving spheres of heaven,  
That time may cease, and midnight never come; 70  
Fair Nature's eye, rise, rise again, and make  
Perpetual day; or let this hour be but  
A year, a month, a week, a natural day,  
That Faustus may repent and save his soul !  
*O lente, lente currite, noctis equi.* 75

The stars move still, time runs, the clock will strike,  
The devil will come, and Faustus must be damn'd.  
O, I'll leap up to my God !—Who pulls me down ?—  
See, see, where Christ's blood streams in the firmament !

One drop would save my soul, half a drop: ah, my  
Christ !— 80

Ah, rend not my heart for naming of my Christ !  
Yet will I call on him: O, spare me, Lucifer !—  
Where is it now ? 'tis gone: and see, where God  
Stretcheth out his arm, and bends his ireful brows !  
Mountains and hills, come, come, and fall on me, 85  
And hide me from the heavy wrath of God !

No, no !

Then will I headlong run into the earth;  
Earth, gape ! O, no, it will not harbour me !  
You stars that reign'd at my nativity, 90  
Whose influence hath allotted death and hell,  
Now draw up Faustus, like a foggy mist,  
Into the entrails of yon labouring clouds,  
That, when you vomit forth into the air,  
My limbs may issue from your smoky mouths, 95  
So that my soul may but ascend to heaven !

*[The clock strikes the half-hour.]*

Ah, half the hour is past ! 'twill all be past anon.

O God,

If thou wilt not have mercy on my soul,  
Yet for Christ's sake, whose blood hath ransom'd me, 100  
Impose some end to my incessant pain.  
Let Faustus live in hell a thousand years,  
A hundred thousand, and at last be sav'd !  
O, no end is limited to damnèd souls !

Why wert thou not a creature wanting soul ? 105  
Or why is this immortal that thou hast ?

Ah, Pythagoras' metempsychosis, were that true,  
This soul should fly from me, and I be changed  
Unto some brutish beast ! all beasts are happy,  
For, when they die, 110

Their souls are soon dissolv'd in elements;  
But mine must live still to be plagu'd in hell.

Curs'd be the parents that engender'd me !  
No, Faustus, curse thyself, curse Lucifer  
That hath depriv'd thee of the joys of heaven. 115

*[The clock strikes twelve.*

O, it strikes, it strikes ! Now, body, turn to air,  
Or Lucifer will bear thee quick to hell !

*[Thunder and lightning.*

O soul, be chang'd into little water-drops,  
And fall into the ocean, ne'er be found !

*Enter DEVILS.*

My God, my God, look not so fierce on me ! 120  
Adders and serpents, let me breathe a while !  
Ugly hell, gape not ! come not, Lucifer !  
I'll burn my books !—Ah, Mephistophilis !

*[Exeunt Devils with Faustus.*

*Enter CHORUS.*

*Chor.* Cut is the branch that might have grown full  
straight,  
And burnèd is Apollo's laurel-bough, 125  
That sometime grew within this learnèd man.  
Faustus is gone: regard his hellish fall,  
Whose fiendful fortune may exhort the wise,  
Only to wonder at unlawful things,  
Whose deepness doth entice such forward wits 130  
To practise more than heavenly power permits. *[Exit.*

*Terminat hora diem, Terminat author opus.*

## NOTES.

### CHORUS.

In Greek drama the Chorus introduces lyrical interludes between the Acts and is made a minor character in the drama. Marlowe's Chorus is descended rather from the old English Miracle Plays. Its functions are (1) Prologue, (2) Epilogue, (3) to indicate to the audience passage of time and development of plot. Like the Chorus in the Miracle Play and, to a less degree, the Greek Chorus, it underscores the moral of the play.

1. Thrasymene: Hannibal entrapped and destroyed a Roman army under the consul C. Flaminius in the defiles of Lake Trasimene (Lago di Perugia) in 217 B.C.

2. mate: the New English Dictionary gives the meaning "defeat" in this passage. But it is inconceivable that a poet who made this war the subject of a play should not know that this was a *Roman* defeat. The word must, unless it is a printer's error, be used in the sense "allied himself with."

Mars: the Roman god of war.

Carthaginians: a rich mercantile people, said to be of Phoenician origin, whom the Romans crushed in three wars between 264 B.C. and 146 B.C.

In these lines the poet appears to be referring to a previous play, presumably his own, upon the adventures of Hannibal in Italy. No play to which he could be alluding is known.

3-6. These lines *may* refer to Marlowe's *Dido* and *Tamburlaine*.

6. Muse: the *Muses* were the nine Greek and Roman goddesses of poetry and other liberal arts. The use of "Muse" to personify the poet's guiding inspiration is a commonplace of poetry since classical times.

his: the Muses were daughters of Zeus. But the masculine personification is found in Shakespeare and Milton.

9. appeal our plaud: we appeal for our applause. But this use of "appeal" has no parallel, and Boas, no doubt correctly, adopts the reading of the 1616 Quarto: "And now to patient judgements we appeal."

11. The record in Heidelberg University indicates that the historical Faustus paid for his own course; his parents must therefore have been fairly well-to-do. Marlowe is, of course, following his authority, the E.F.B.



12. Rhodes: Boas has restored *Roda* from the E.F.B. Marlowe followed his sources closely and this is undoubtedly the correct reading. Roda is a village near Weimar in the Duchy of Saxe-Altenberg. It is the site of the modern Rödigen. There are many different traditions about Faust's birthplace, but none connects him with the island in the Aegean.

13. Wittenberg: the 1604 Quarto has *Wertenberg* throughout. I have altered this to *Wittenberg* (following Boas and others), the reading of the 1616 Quarto and of the E.F.B. This is certainly correct. The Saxon University of Wittenberg was founded by Friedrich von Sachsen in 1507. Luther was its lecturer there from 1508 to 1510. It was at Wittenberg that the Reformation started in 1517. Wittenberg also was the academic home of Hamlet (*Hamlet*, Act I., Sc. II., l. 113).

14. whereas: where.

15. profits: used in the *Latin* sense (*proficere*) "makes progress"; this being so, the reading of the 1616 Quarto (which Boas restores), *much* in place of *soon*, is certainly correct.

16. This line is awkward, and absent from the 1616 Quarto. It is suspected by Boas of being an interpolation. If it is allowed to remain it must be understood as a nominative absolute—"the fruitful field of scholarship being adorned by him"—and "*grac'd*" will be an intentional pun upon the different sense of the word in the following line.

scholarism: scholarship.

17. *grac'd*: an allusion to a technical term used at Cambridge in Marlowe's day and still in use. The candidate received an official "grace," allowing him to proceed to his degree. His name was then entered in the "Grace Book." The word is used in its etymological meaning (*gratia*, permission), not in the derivative sense "adorn."

shortly: in the continental Universities the students came up at the age of fifteen or sixteen. But a Doctorate of Theology was seldom granted before the age of thirty.

18. An obscure line for which Boas' substitution of the reading of the 1616 Quarto (. . . *and sweetly can dispute*) is surely correct. In the reading of the text *disputes* must be taken as a noun, and the verb "*is*" understood before it. *dispute*: means "carry on a formal disputation"—such, for instance, as still form part of the examinations for doctorates in continental Universities.

20. cunning: knowledge.

of: is used in the old sense denoting cause or origin; we should say "*out of*."

21. mount above his reach: there is a reference to the myth of *Icarus* who, with his father Daedalus, flew from Crete on wings which the latter had designed and attached to the shoulders by wax.

In spite of his father's warnings the boy flew too near the sun. The wax melted; he fell and perished. This myth is commonly used as an emblem of ambition which over-reaches itself. (Boas also quotes from the second chapter of the E.F.B., where Faustus is said to conceive the idea of flying by the aid of an eagle's wings.)

22. melting: does not agree with "heavens." It is a nominative absolute the noun of which is missing. Grammar would be restored by "Which melting" in place of "And, melting."

25. surfeits: feasts gluttonously upon.

Necromancy: from the Greek words *nekros*, corpse and *manteia*, summoning. It means summoning or "conjuring up" the spirits of the dead. Two branches of the art are distinguished. (a) *Sciomancy* (summoning of shadows) which is the conjuration of *spirits* or mere *appearances* of the dead. (b) *Necromancy*, which is the actual bringing to life of the dead in their original physical bodies. (Faustus, by the aid of Mephistophilis, calls up *spirits* for the Emperor but possesses Helen in actual bodily form—Scenes X. and XV.). Although at first conjuration was allowed by the Church, unless performed through the instrumentality of devils, it was never encouraged, and gradually came completely under the ban of the Church. Latin writers who knew little Greek confused the Greek word *nekros* with the Latin *niger*—black, and wrote the word *nigromancy*. From this came the English "Black Art."

28. Here a curtain is drawn aside and Faustus discovered.

## SCENE I.

1. Settle: decide upon.

2. sound the depth: plumb to its depths.

profess: announce publicly one's skill in. The meaning is still current in the word *professor*.

3. commenc'd: an old Cambridge word for taking a degree. Marlowe went up to Cambridge with a clerical scholarship but he did not take a theological degree.

4. Aim at the ultimate object to which every branch of learning aspires.

5. Aristotle's works: Aristotle was a Greek philosopher and scientist, born at Stagira, in 384 B.C. His influence was paramount in Medieval philosophy and science. His works were introduced into Europe early in the twelfth century, first through Arabic translations and then, after the capture of Constantinople (1204), in the originals. By 1300 he was the recognised authority in every branch of learning, and even in Christian theology became almost the standard of orthodoxy.

6. *Analytics*: the two books of *Analytics* are the most important of Aristotle's works on *Logic* (*Organon*). They contain an exposition of the forms of inference and of cognitive thought generally.

7. *The end of Logic is to argue well*. This definition is taken from *Peter Ramus* (Pierre de la Ramée), born 1515, and murdered on St. Bartholomew's night, 1572. He was an opponent of Aristotle's *Logic*, and is mentioned by Marlowe in *The Massacre at Paris*.

11. *fitteth Faustus' wit: is worthy of the intellect of Faustus*.

12. *on cai me on: (ὅν καὶ μὴ ὅν)* "being and not being." The subject of metaphysics or speculative philosophy is the scientific cognition of ultimate existence. This is Mr. Bullen's emendation of the 1604 Quarto, which has *Economy*. It is certainly correct; *Oeconomia*, in Aristotle, means political economy, and is quite inappropriate here. But *Logic* and *Metaphysics* may well be dismissed together, for Aristotle regarded his *Logic* as a kind of preliminary to metaphysics.

Galen: (about A.D. 130-200). A Greek physician and philosopher. He was the most eminent physician of antiquity after Hippocrates. He wrote 500 treatises of which 124 were devoted to philosophy. His philosophic importance is in the transmission of the Peripatetic (Aristotelian) doctrines of his own day. His medical works were widely read in the Middle Ages and he was regarded as the ultimate authority in medicine.

13. *Seeing: seeing that; "where the philosopher stops, there begins the physician."*

16. *The ideal of medicine is health*.

19. *sound: combines "profound" and "correct."*

*aphorisms: short and pithy sayings*. But here means "medical maxims," the reference being to a medical treatise entitled *Aphorisms*, and ascribed to the Greek physician Hippocrates (about 460 B.C.). Little or nothing is known about the life of Hippocrates, although there are masses of legend. He has been universally venerated as the "Father of Medicine." A collection of Greek medical treatises have come down to us under his name; some of these may be actually from his pen. In the "aphoristic" style, which is adopted in several of the treatises, important and far-reaching conclusions are compressed into short, easily remembered sentences. The *Aphorisms* opens with the famous sentence "Art is long and Life is short."

20. *bills: medical prescriptions*. Compare Butler, *Hudibras*, I. i. 603:

Like him that took the Doctor's Bill  
And swallow'd it instead o' th' Pill.

*monuments: enduring evidences of his skill*. It is suggested that the writer has in view the legends that make Faustus by his prescriptions rid cities of pestilence.

26. profession: see Sc. I., l. 2.

27. Justinian: (483-565). The most famous of the emperors of the Eastern Roman Empire. He is most generally known as the codifier of Roman Law and is here referred to in that capacity.

28. "If one and the same property is bequeathed to two people, the one (shall have) the property, the other the value of the property, etc."

31. "A father cannot disinherit a son, unless, etc."

32. institute: "Institutes" was a digest of the elementary principles of any subject. Here the "Institutes of Justinian" is referred to; it was an elementary compendium of Roman Law compiled at the order of the Emperor Justinian in A.D. 533.

33. universal body: i.e. the whole body of law is composed of such things.

38. Jerome's Bible: the Vulgate or orthodox Latin translation of the Bible. St. Jerome (c. 340-420), translated the Bible, using the original Hebrew for the O.T., while presiding over a monastery at Bethlehem. This translation was the origin of the present Vulgate. Jerome was the greatest scholar of the early Church.

39. Romans, 6. 23. "The wages of sin is death."

41. 1 John, 1. 8. Boas divides this and the following line, at *fallimur* and *sin*, respectively.

45. An Italian proverb, translated in the next sentence.

47. metaphysics: this properly means that branch of speculation which treats of first principles and ultimate concepts, but is used here of occult or magical lore. The adjective "metaphysical" is not infrequently found with this meaning, but not elsewhere "metaphysics."

48. heavenly: delightful. A significant word, since for them he abandoned his hopes of heaven.

49. Lines, circles: magic circles (*cf.* Sc. III., l. 8 note).

scenes: this is obscure, and absent from the later Quarto. The emendation "schemes" has been suggested (i.e. diagrams or perhaps figures of the heavenly bodies, *cf.* p. 9, l. 11 note).

letters: i.e. of the divine names.

characters: magical formulae for the compulsion of spirits. These were usually sentences in Arabic or other obscure language ("barbaris aut peregrinis"—Delrio). The form of the writing was copied and handed down, although the original words, and much more their meaning, had long been forgotten. (Or perhaps Marlowe uses it here as in Sc. III., l. 12.)

53. artizan: one who is skilled in any art (now used exclusively of workers in the mechanical arts).

54. quiet: unmoving. It was thought that since the axis upon which the earth revolves runs through the poles, these remain stationary in respect of the rotatory motion of the earth.

61. a deity: the honour assigned to a god.

63. German: the adjective is inappropriate in the mouth of Faustus, a German speaking to Germans. But Marlowe is an Englishman addressing an English audience.

Valdes: it is not known whether an historical person is meant.

Cornelius: Henry Cornelius Agrippa von Nettesheim (1486-1535) is traditionally associated with Faustus. His life is in many respects typical of the Renaissance Humanists. He was renowned as a scholar and early in his life mastered most of the arts and sciences of his day. He was secretary to the Emperor Maximilian I., and later court physician to Louisa of Savoy at Lyons. After his death he gained the reputation of a magician, owing to his youthful studies in Cabbalism. An English translation by James Sandford of his most celebrated work, *Of the Vanity and Uncertainty of Arts and Sciences*, was published in 1569 and attained considerable popularity. (By a curious slip he is mentioned by Marlowe in l. 115 as being dead.)

74. Jove: ruler of the gods in the Roman Pantheon. God of the sky and thunder. In Elizabethan poetry, and poetry which affects classicisms, "Jove" is often the God of Christianity.

76. Replete with the thought of this.

77 ff. These lines exhibit the universal and catholic spirit breathed out by the great figures of the Renaissance. Marlowe, too, had something of this all-embracing curiosity combining with the appetite to live life at its fullest. It is Faustus' desire for further knowledge as much as his desire for wealth and power that leads to his downfall. And even in his desire for power he is rather captured by the romance of power than swayed by any petty greed of gain.

78. Solve all my difficulties.

80. India: was in Marlowe's day used of the West Indies and America; cf. Purchas. *Pilgrimage* (1604): "The name of India is now applied to alle farre-distant Countries . . . even to whole America, through the error of Columbus . . . who . . . in the Western World, thought that they had met with Ophir, and the Indian Regions of the East" (quoted in N.E.D.). At this time quantities of gold were brought from America by the Spanish treasure fleets, cf. ll. 129-30.

81. orient pearl: pearls coming from the Indian Sea (*orient* = East), which were more brilliant than those found in European waters. The phrase "orient pearl" was much used, and "orient" lost its original meaning and came to mean no more than "bright." Shakespeare speaks of a *tear* as an "orient drop."

82. new-found world: America.

83. delicates: dainties; delicacy.

princely: fit for princes.

86. Merlin intended to do this for Carmarthen, his birthplace:—

he did intend

A brasen wall in compas to compyle

About Cairmardin, and did it commend

Unto these sprights to bring to perfect end.

Spenser: *The Faerie Queene*, III. 3. x.

The prose *Historie of Fryer Bacon* tells that "reading one day of the many conquests of England," he "bethought himself how he might keepe it hereafter from the like conquests." And he therefore determined "to wall all England about with brasse." (W. J. Thoms: *Early English Prose Romances*.)

87. Wittenberg is on the Elbe not the Rhine. Either this is a geographical inaccuracy on Marlowe's part or the alteration of the course of the Rhine involved is intended to heighten the wonder. The great magicians of medieval legend were credited with performing such feats for defensive purposes.

88. public schools: University lecture rooms.

89. bravely: finely. Silk was expressly forbidden in the English and German universities; simplicity of apparel was enjoined (Ward).

91. Alexander Farnese, Prince of Parma, was made governor-general of the Netherlands (a Spanish province) for Philip II. in 1579. He did much to restore there the power of Spain.

our land: the Holy Roman Empire, of which the Netherlands was technically a part.

92. provinces: United Provinces—the Dutch Netherlands.

93. brunt: heat.

94. Antwerp was besieged by the Prince of Parma in 1584. His blockade of boats moored across the river Scheldt was destroyed by a Dutch Fireship, and the Spaniards retained a wholesome dread of such engines. Both this and the reference to the Prince of Parma are anachronistic.

101. The scansion of this line is difficult, and the lines 101-103, which are found only in the earlier Quarto, are suspected by Boas. fantasy: soaring imagination.

102. receive no object: *either*, admit no objection; *or*, admit no thoughts of material realities (but is wholly engrossed with the immaterial contents of necromancy).

107. Here, perhaps, speaks the Marlowe who had found the study of theology too circumscribed to satisfy the catholicity of his interests.

108. ravish'd: filled with ecstasy; entranced.

110. *sylogisms*: a *sylogism* is an argument which can be expressed in the form of two propositions (premises) containing a common term, and a third proposition (conclusion) resulting necessarily from the premises.

*E.g.* Every animal is mortal  
Every man is an animal  
Therefore every man is mortal.

Until recent times this was considered the type of all valid reasoning. The merit of a *sylogistic* argument is conciseness.

111. *gravell'd*: "*gravel*" means nonplus or confound. The meaning is derived from "*gravelling*" a ship, i.e. running it aground. *pastors*: a term which came into use in the Reformed Churches which rejected the doctrine of Apostolic Succession and the Episcopal form of Church government.

112. *problems*: in the old sense of questions proposed for academic disputation in the Universities. The modern equivalent is *lectures*. *infernal spirits*: the souls in Hades.

114. *Musaeus*: a mythical singer and seer of Attic legend. Son of the more famous minstrel Orpheus and Selene (goddess of the moon). Marlowe here alludes to Vergil, *Aeneid*, VI. 666-667. "An immense throng surrounds him and raises him aloft on their shoulders." *Musaeus* is the father of poets as Orpheus is the father of musicians.

115. *Agrippa*: see note on l. 63.  
*cunning*: erudite.

116. *shadows*: spirits called up from the dead. *Agrippa* was renowned for *sciomancy* (cf. Chorus, l. 25, note).

118. *canonize*: to include in the *canon* or formal calendar of saints in the Roman Church. Hence to deify or treat as a saint or hero.

119. *Indian Moors*: American Indians. The Moors are a Mahomedan race inhabiting North-western Africa, who over-ran Spain in the eighth century. In the Middle Ages they were popularly believed to be black. Thus "*Moor*" was used (as "*nigger*" is in modern slang) of all swarthy races. At this time the Spaniards were dominant in America.

120. *spirits of every element*: Aristotle taught that there are four primary substances, air, earth, fire, and water, from which all visible forms of matter are compounded by admixture in various proportions. This doctrine, descending to the Middle Ages in a debased and popularised form, underlies the conception of the four "*elements*." The primary substances of Aristotle were vaguely identified with the regions of the world (earth, sea, air, fire), in which each predominates.

The imagination of the Middle Ages peopled the elements with "spirits" or "intelligences." As a rule they are amiable and affectionate beings, though sometimes they are man's deadly enemies. They are normally invisible but may become visible to man through the agency of magic. Being composed of only one element, their nature is finer and purer than human nature, which is an amalgam of all four, but their activity is limited to their own element. They are powerful and conscious of their power but are without an immortal soul. "You cannot but pity these hapless creatures when I tell you that their souls are mortal, and that they have no hopes of enjoying that Eternal Being whom they know and religiously adore. Composed of the finest parts of the element which they inhabit, and having no contrary qualities, they subsist, it is true, for many ages, yet what is time in comparison with everlasting? They must eventually return to the abyss of nothing." (*Comte de Gabalis*, by the Abbé de Villars.)

It was believed that an Elementary Spirit might obtain immortality by marriage with a human being: but the reverse might happen, and the unfortunate man or woman be reduced to the soul-less state of the spirit.

This old magical doctrine is responsible for some of the most beautiful and graceful fancies in literature. Fairies, sprites, elves, and also the oriental Peris, Jinns, and Afrites, belong to this department of human superstition.

The evocation of Elementary Spirits was an important part of Medieval theurgic practise. Magic recognised four types of spirits. These were Angels, Elementary Spirits, Devils or Demons, and the souls of the departed. The four kinds of Elementary Spirits were Sylphs (air-spirits), Undines (water-spirits), Gnomes (earth-spirits), and Salamanders (fire-spirits). Communication with these was the province of White Magic, which was not at first condemned by the Church; the evocation of Devils is Black Magic. Communication with the souls of the dead has, indeed, been practised as far back as our historical records extend, but was throughout the Middle Ages of secondary importance to White and Black Magic. In modern Spiritualism it is the one branch of magic to survive as a considerable cult.

123. *Almain*: German. (From Old French *aleman*, modern *allemand*.)

*rutters*: heavy cavalry soldiers used in the wars in the sixteenth and seventeenth centuries.

*staves*: probably lances.

124. *Lapland giants*: Lapland, a little-known country at that time, was popularly peopled with *witches*. In 2 *Tamburlaine*, I. 1, Marlowe similarly describes Greenland as "Inhabited with tall and sturdy men, Giants as big as hugy Polypheme."



125-7. The female Elementary Spirits were thought far to surpass human women in beauty. Of these the most beautiful were the Salamanders, who were supposed to be especially partial to philosophers.

127. Queen of Love: the goddess Venus.

128. argosies: large merchant vessels, especially those of Ragusa and Venice. The word comes from Ragusa (in Venetian, *Ragusi*), which in sixteenth century English was written *Arragosa*. Ragusa is the present town of Dubrovnik in Yugoslavia. It carried on an extensive trade with England in the sixteenth and seventeenth centuries. Venice was a very wealthy trading city in the Middle Ages.

129. golden fleece: the allusion is to an extremely ancient Greek legend. The Argonauts, fifty chosen heroes under the leadership of Jason, sailed to Aea, in later times identified with Colchis, which lies at the farthest end of the Black Sea, to win the Golden Fleece, which was in the possession of the magician-king Æetes. Marlowe refers to the Plate Fleet which at this time sailed yearly to Spain with gold and silver from Mexico. If, as is thought, the Argonaut legend embodies a forgotten amber-trade of prehistoric times, Marlowe's conceit has more appropriateness than he knew.

130. old Philip: Philip II. of Spain. When it is remembered that at this time British seamen made a semi-official business of piratical assaults upon the Spanish treasure-ships, the point of this disrespectful mention of Philip is obvious. It is typical of the attitude of England to the greater wealth and strength of Spain.

133. Do not bring forward as an objection doubt of my resolution.

136. astrology: prediction by means of the stars. From prehistoric times until after the end of the Middle Ages this was thought to be a true science.

137. Enriched . . . tongues: Latin was the recognised language of magic. And magical formulas were either Latin or meaningless syllables which had once formed a genuine Latin sentence, but debased through constant repetition by rote had become unintelligible.

well seen in: well versed in.

minerals: the science of minerals (alluding to the *Liber Mineralium* of Albertus Magnus).

Craftsmanship in metallurgy was practised from the earliest times. During the speculative period of human culture, especially in Egypt and later in the Hellenistic period, it became penetrated with philosophical theories. In the early Christian centuries oriental magic was amalgamated with it and the superstitions of the Church super-added. *Alchemy*—the chemistry of the time—took its start in metallurgy and was itself popularly classed with the even more fanciful departments of magic. The dominant idea of alchemy, practical and speculative, was the production of gold from the baser metals.

139. "Doubt not that you will be renowned."

140. frequented: resorted to. Cf. ll. 15, 20, 52, 110-13. The fame and honour accorded to a scholar of international repute are a main factor in Faustus' downfall.

141. The ancient seat of prophecy at Delphi, in historical times in the possession of the god Apollo. From very early times until the Persian times its reputation stood very high throughout Greece. The oracle was consulted on all important occasions, such as the founding of colonies, internal legislation, wars, etc. It was consulted by private individuals, not only among the Greeks, but by foreigners, especially from Asia and Italy.

143 ff. The lure of buried treasure has always appealed to the imagination of man.

"The earth is populated to a short distance of its centre with gnomes, people of low stature, the guardians of buried treasure, of mines, and of precious stones. They are ingenious, amicable to humanity, and commanded with facility. They supply the children of the Sages with the money which they need, and demand no other wages for their service than the glory of the service." (*Comte de Gabalis*.)

145. massy: capacious.

146. want: lack.

148. demonstrations: illustration or practical example. Another academic word:—demonstrations or practical experiments were used as a method of instruction in anatomy.

149. conjure: this word is used in its technical magical sense—to constrain a devil or spirit to appear by the invocation of a sacred name or the use of a spell.

lusty: vigorous; flourishing. The alternative reading "bushy" (which Boas adopts) is easier but less picturesque.

151. Tales of the supernatural are frequently connected with a wood; compare Shakespeare's *Midsummer Night's Dream*, *The Wood of Wandering* in Spenser's *Faerie Queene*, etc. There was in Faustus' day a wood near Wittenberg known as the "Specke Wald," which was reputed to be the scene of secret rites.

152. Bacon: Roger Bacon (c. 1214-92), was an English philosopher and scientist. He was held in great repute and became known as *Doctor Mirabilis*. In 1277 his works were condemned and he was imprisoned. Although there seems to be little novelty in his alchemy, he attained the reputation of a master magician, and as "Friar Bacon" (he was a Franciscan) became the hero of a mass of miraculous legend.

Albertus: Albertus Magnus (1206-80). A Dominican doctor, scientist, philosopher, and theologian. He was called *Doctor Universalis*, and represents in himself the whole scope of scholastic learning

and science. Roger Bacon speaks of him as "the most noted of Christian scholars." In his scientific interests he had affinity with the early Franciscan philosophers at Oxford, represented by Grosse-teste and Bacon. He was largely instrumental in popularising Aristotle. Both Albertus and Bacon were believed to have made brazen heads that could speak.

153. The use of sacred writings in magic had two causes:—(1) superstitious reverence for the power of words and formulae; (2) the fact that their general use was banned by the Church encouraged their use in all surreptitious occupations.

The Psalms and the opening of St. John's Gospel were particularly used in magic and conjuration.

154. *requisite*: required.

155. *conference*: conversation.

156. *words of art*: magical formulae and incantations.

158. *cunning*: skill.

160. *perfecter*: this comparative is used also by Shakespeare.

*rudiments*: means "elementary principles." But it is not clear how, by being instructed in the *rudiments*, Faustus will be more perfect than his master.

161. *canvass every quiddity*: scrutinise fully every iota.

*quiddity*: a term of scholastic philosophy meaning "essence," that which makes a thing what it is (Latin, *quidditas*, *whatness*). It later came into popular use with the sense of subtlety or nice point (from the subtle scholastic arguments on quiddity).

163. It was useless to try to "conjure" before dark.

## SCENE II.

2. *sic probo*: thus I prove it. A scholastic term, pointing the conclusion of an argument. The modern equivalent would be Q.E.D.

5. *sirrah*: a term of address used by superior to inferior.

8. *i.e.* I do know, but the fact that I know does not follow logically from the fact that God knows. The scene contains burlesque of the captious logical quibbles which became the stock in trade of academic scholasticism.

12. *licentiate*: one *licensed* to proceed to a Doctor's or Master's degree but who has not yet achieved it.

*that you should stand upon*: upon which (logical necessity) you (*i.e.* as students of logic) should take your stand.

17. A proverb that has fallen into disuse. "The associate of a thief will be willing to protest his innocence." Here means that the word of the first scholar is valueless as confirmatory evidence.

20. dunces: dunce derives from John *Duns* Scotus, a scholastic philosopher and theologian of the latter thirteenth century. The subtlety of his reasoning earned him the title *Doctor Subtilis*. "Duns" or "Dunce" was first used of a disciple of Duns Scotus. Then, as Scotism suffered under the attacks of rival systems, it came to mean a cavilling sophist, and was used irrespective of the system of philosophy professed. By a further change it meant a pedant, who is dull and uninteresting, and hence comes the current meaning of "dullard." Few words have had so amusing a history.

21. corpus naturale: a natural body.

mobile: capable of movement. He means that their question was absurd because, although he knows where Faustus *was*, the latter, being endowed with the power of movement, may have moved since then. It does not follow, therefore, that he will still be in the same place. Ward points out that "corpus naturale seu mobile" was the scholastic definition of the subject-matter of physics: "naturale" and "mobile" are co-implicative.

23. phlegmatic: cool; not easily moved to emotion.

25. place of execution: a pun. Said to be a humorous expression for "dining room," because there execution is done on the victuals. The second meaning is obvious.

26. triumphed: *i.e.* in logical quibbles.

27. precisian: one who is precise or punctilious in his observances. In the sixteenth and seventeenth centuries the word was a synonym of "Puritan." Wagner here alludes to the serious demeanour of the Puritans. He means that he will now make an end of joking.

30. this wine: he is carrying wine in to his master.

31-2. A parody of the blessing. The repetition in l. 32 is, according to Boas, a parody on a Puritan mannerism.

38. In Scotland and Germany the head of a University still bears the title *Rector*. The word means etymologically, "one who rules or directs."

33-41. These lines are corrupt in the earlier Quarto. The correct version is in metre and is reproduced by Boas as follows:—

*First Schol.* O Faustus. Then I fear that which I have long suspected,

That thou art fallen into that damned art  
For which they two are infamous through the world.

*Sec. Schol.* Were he a stranger, not allied to me,  
The danger of his soul would make me mourn,  
But, come, let us go and inform the Rector,  
It may be his grave counsel may reclaim him.

*First Schol.* I fear me nothing will reclaim him now !

*Sec. Schol.* Yet let us see what we can do.

## SCENE III.

1. shadow: the ancients thought that the darkness of night was caused by the earth's casting a shadow over the sun. In an interesting passage in the *Agricola* Tacitus explains the light nights of northern Scotland by the supposed fact that the flat extremities of the earth (the earth was imagined to be shaped like a rounded disk) throw only a low shadow, which does not reach high enough to obscure the light of the sun and stars.

*The Taming of a Shrew* reproduces ll. 1-4 with the reading "night" in place of "earth." This is also the reading of the 1616 Quarto and is adopted by Boas.

2. Orion's . . . look: a reminiscence of Vergil, *nimbosus Orion* (*Aeneid* I. 535.)

3. antarctic: generally used of the south polar region. But here "antarctic" means "opposite," and "antarctic world" means the antipodes.

When it is day in one part of the world it is night in the antipodes of that part; hence Marlowe imagines night to "leap unto the sky" from the antipodes.

4. her: i.e. shadow. The earth's shadow darkens the sky (with her pitchy (pitch-black) breath. The personification of "shadow" and the mixed metaphors of "shadow" and "breath" are not happy.

welkin: a literary word meaning the arch or vault of heaven.

6. hest: command; behest.

8. A. E. Waite, the translator of Eliphas Levi, gives the following directions for the magic circle:—"When the proper time and place are fixed on, a magic circle is to be formed, within which the master and his associates, to the number of three all told, are carefully to retire. The dimensions of the circle are as follows. A piece of ground is usually chosen nine feet square, at the full extent of which parallel lines are drawn one within another, having sundry crosses and triangles described within them, close to which is formed the first or outer circle; then about half a foot within the same, a second circle is described; and within that another square correspondent to the first, the centre of which is the seal or spot where the master and associates are to be placed. The vacancies formed by the various lines and angles of the figure are filled up with all the holy names of God.

"The reasons assigned by magicians and others for the institution and use of circles is, that so much ground being blessed and consecrated by such holy words and ceremonies as they make use of in forming it, hath a secret force to expel all evil spirits from the bounds thereof; and, being sprinkled with pure, sanctified water, the ground is purified from all uncleanness. Moreover, the holy names of God being written over every part of it, its force becomes

so powerful that no evil spirit, if such should appear, hath ability to break through it; or to get at the magician and his companions, by reason of the antipathy in nature they bear to these sacred names. And the reason given for the triangle is, that if a spirit be not easily brought to speak the truth, he may be conjured by the Exorcist to enter the same, where, by virtue of the Essence and Divinity of God, he can speak nothing but what is true and right. The circle therefore is the principal fort and shield of the magician, from which he is not, at the peril of his life, to depart till he has completely dismissed the spirit."

**Jehovah's name:** the secret name of Jehovah is the key to Kabbalistic philosophy, the secret and mystical tradition of the Hebrews. Eliphaz Levi says: "To know how this word (AGLA) is read and how also it is pronounced, or literally to understand its mysteries and translate the knowledge into action, is to have the key of miracles."

**9. anagrammatiz'd:** an *anagram* is a word formed by the transposition of the letters of a name. It now is but a popular form of amusement provided in Sunday newspapers, etc.; but once played a significant part in the mysteries of the Kabbalah. In the intermediate stage between these extremes it became a harmless device of popular magic and superstition.

**forward and backward:** this is quite meaningless, for in an anagram the letters of a word are completely rearranged and there is no forward or backward. Marlowe no doubt has in mind the crude popular superstition about the magical significance of the name of God or the Lord's Prayer written backwards—one of the most pervasive errors of ignorant witchcraft.

**10. The names of saints were held by the Church to have potency in exorcisms.** Hence they were adopted by magic, which applied the beliefs of orthodox religion in the reverse sense, into the hierarchies to which they made appeal.

**breviated:** abbreviated.

**11. adjunct of the heavens:** star joined to, or suspended in, the heavens (Ward).

**Figures:** astronomical patterns.

**12. characters:** astrological symbols used in magic and alchemy.

**signs:** the twelve Signs of the Zodiac.

**erring stars:** wandering stars, or planets. The following are the planets and their characters:—

Saturn ♄ ; Moon ☾ ; Sun ☉ ; Jupiter ♃ ; Venus ♀ ; Mars ♂ ;  
Mercury ☿ .

**15 ff.** May the gods of Acheron be kind to me ! Farewell to the triple deity of Jehovah ! Welcome, ye Spirits of Fire, ye Spirits of Air, ye Spirits of Water ! Belzebub, Prince of the East, Monarch of blazing Hell, and Demogorgon, we beseech your favour, that

Mephistophilis may appear and arise: Why dost thou delay? By Jehovah, Gehenna, and the holy water which I now sprinkle, the sign of the Cross which now I make, and by our vows, may Mephistophilis himself now rise, at our conjuration.

16. *Acherontis*: of Acheron (the river of woe). In Homer the realm of Hades is intersected by the rivers Styx, Acheron, Cocytis, Phlegethon, and Pyriphlegethon. Here "Acheron" stands for Hades or Hell. In the poets classical mythology is regularly confused with the Medieval, which drew its origins mainly from Hebrew sources.

*numen triplex*: triple divinity; probably a reference to the Trinity.

*Orientis* . . . *Belzebub*: Beelzebub, prince of the East. Beelzebub (Baal Zebub = Lord of flies) was the name of a Philistine god worshipped at Ekron. (In the Middle Ages "Lord of Flies" was sometimes—e.g. in Sprenger, *Malleus Maleficarum*—interpreted symbolically as "Lord of the souls of the dead.") It was used by the Jews to designate the chief of the evil spirits. "Prince of the East" refers to Lucifer ("Son of the Morning"), another name for Satan. The various names of the evil spirits, and their functions, were generally confused in exoteric literature. Satan was originally, in Hebrew lore, one of the *Elohim* ("sons of God"), whose special function was to *accuse* men before God. At the time of the Exile he was identified with the *serpent*, who appears in the story of the Garden of Eden. Thus he became the Tempter or Adversary of Christian demonology, the principle of all evil.

Wierus, a disciple of Cornelius Agrippa, gives a tabulated list of the hierarchy of devils, containing seventy-two princes and a host of minor demons. Here Beelzebub is supreme chief of the Infernal Court, having usurped the function of Satan, to whom is assigned the title "Leader of the Opposition." Lucifer, again, appears as Lord Chief Justice. In the *Grimorium Verum* Lucifer is said to reign over Europe and Asia, and Beelzebuth over Africa.

*Demogorgon*: this name is thought to be a corruption of *Demiurgos*, the Creator of the Universe. In the Gnostic heresy, which took over the Neo-Platonic doctrine of the inherent evil of the material, the Creator was held to be the Creator and Principle of Evil, and was identified with the Hebrew Jehovah. Manichæism, a closely associated doctrine, was generally regarded as the source of the positive cult of evil, which in the Middle Ages was frequently confused with Magic.

22. *Mephistophilis*: Most of the names of devils are Latin or Hebrew in origin, but all attempts to find an etymology of *Mephistophilis* are fantastic. The name first appears in Shakespeare's *The Merry Wives of Windsor* (1579), eight years before its occurrence in the *Historia*. It subsequently appears in several plays, chap-books, etc., with a variety of spellings.

In the portrayal of Mephistophilis there is none of the humorous familiarity which characterises the portrayal of Satan in the medieval Miracle Plays. The medieval attitude has given place to the pessimistic Lutheran obsession with sin. Mephistophilis is a stern and serious spirit, working in the service of his master. He is capable of a sympathetic attitude to sin and can appreciate the full awfulness of the sinner's fate. But his energies are directed to the ends of Lucifer, to capture the human soul from God and bind it firmly among the denizens of hell.

23. A. E. Waite says, "The forms of conjuration most commonly appear in the first instance under a ferocious and frightful guise." The Devil was a popular character on the English Stage from the time of the Mystery cycles, in which he is the villain of the piece. The stage was regularly fitted with a gaping cavern which represented Hell's mouth, as horrible and realistic as might be, and Hell was underneath the stage. In the Moralities the devil plays a less important, though still important, part. He is tormented and thwarted by the Vice, his insubordinate servant.

The devil was represented on the stage with goat's horns, cloven hoofs, talons, and tail; he was hairy, and painted red-brown or black. He wore a ferocious mask and often appeared naked. Evidence of this custom as late as Shakespeare's day appears in the Masque entitled *The World lost at Tennis*.

The goat-like features of the devil are vestiges of his double origin. The Hebrew word translated "devils" means "hairy ones" and was applied to goats. The Greek god Pan who, when the Church made war against Pagan survivals, was merged with the Christian devil, was goat-like. Sir Thomas Browne says that the goat is the emblem of sin and of sinful man at the Last Judgment.

25. Franciscan friar: the Franciscans are a Monastic Order founded by St. Francis of Assisi. They came to England in 1224, where they were known as Grey Friars. "Friar" means "brother."

The impersonation of saints and anchorites by the Devil is a commonplace of hagiology and the literature of witchcraft. He is supposed to have tempted Luther in the form of a monk. In popular stories and puppet shows the Devil was often represented as a little grey man.

27. virtue: strength; efficacy (the original sense of the word).

29. pliant: easily swayed; obedient.

32. conjuror laureate: adapted from "poet laureate," which was originally an academic distinction. "Laureat" means "crowned with laurel"; among the ancients this was a symbol of victory in poetic contents.

34. Ward translates this: "For indeed thou hast dominion in the image of thy brother Mephistophilis"; and this has been generally adopted. But there seems to be little point in that. Boas adopts



an emendation by A. E. Taylor, viz. Quin redis . . . (Indeed thou returnest, Mephistophilis, in the likeness of a friar !).

38. This was from classical times believed to be one of the powers exercised by magicians. Vergil, *Eclogue*, 8. 69.

sphere: refers to Ptolemaic astronomy. The planets were believed to revolve in fixed spheres. The modern equivalent is "orbit."

39. the ocean: scan "th' ocean," making *ean* dissyllabic.

42. per accidens: incidentally. A scholastic formula corresponding nearly to "immediate cause," as opposed to "final cause."

47. rack: twist into anagrams, cf. l. 9.

48. Abjure: renounce. This, and the following lines, embody the conception of magic prevalent after it had come seriously under the bann of the Church. Necromancy is completely confounded with *nigromancy*, and now all conjuration of spirits is confounded with irreligion.

53. Trinity: in the later edition "all godliness" is substituted under the influence of the censorship.

57. Belzebub and Lucifer are generally identified by Marlowe. But in Scene VI. they are apparently differentiated (ll. 87 ff.).

60. confounds . . . Elysium: makes no distinction between the two.

Elysium: abode of the spirits of the blessed; the nearest equivalent to heaven in classical mythology; used here as a synonym for heaven.

61. In classical mythology there is really but one underworld. Elysium is within the territories of Hades and to it only certain heroes especially favoured by the gods attained. Thus the souls of philosophers, as of all other men, inhabited Hades, which, owing to the Christian doctrine that all those born before Christ are damned, was identified with hell.

64. Arch-regent: ruler-in-chief.

65. According to Christian and Hebrew demonology Lucifer (Prince of the East) was originally one of the chief angels. He was cast into hell for rebelling against God.

70-4. The repetition of "with Lucifer" at the ends of these lines gives a mysterious and dreadful significance to the name of the Arch-fiend who involved so many in his own destruction.

76-80. The spiritualised doctrine of hell conceives damnation to consist in the sense of banishment from communion with God. It is suggested that Marlowe wrote Faustus under the impulse of some deep spiritual sense of loss and that he himself knew the experience of which he here tells.

83. passionate: "passion" means "emotion"; "passionate" means "moved by emotion."

91. So: on the condition that

105. The construction of an invisible bridge of "air" was attributed to Vergil and to several other of the legendary magicians. thorough: through.

106. pass: cross.

107-8. Faustus will bridge the Straits of Gibraltar.

bind: enclose.

continent to: continuous with.

109. contributory: tributary.

110. Emperor: Charles V., the Holy Roman Emperor.

113. speculation: meditation; profound study.

#### SCENE IV.

2. How: obsolete as an exclamation to attract attention. This use may be connected with the obsolete noun "how" meaning pain or grief.

swowns: an oath (corruption of "God's wounds"), later written "zounds."

3. pickadevaunt: French "pic à devant" (pointed beard jutting out in front of the chin).

5. comings in: income.

6. goings out: holes in my garments; a pun on the preceding. (*Cf.* "out at elbows").

16. He who is my disciple. The opening words of a Latin poem on manners by W. Lily, an Elizabethan writer.

18. beaten silk: silk covered with beaten plates of gold or silver.

staves-acre: a popular name for larkspur (a corruption of the Greek *σταφίς ἀγρία*), which was used to destroy vermin. The point of the line is that Wagner *beats* the clown with the *stave* (stick).

The following lines here follow in the 1616 Quarto. *Clown.* Staves-acre! that's good to kill vermin. Then, belike, if I serve you, I shall be lousy. *Wag.* Why, so thou shalt be whether thou do'st it or no. For, sirrah, if thou do'st not presently bind thyself to me for seven years, I'll turn all the lice about thee into familiars (*i.e.* familiar spirits), and make them tear thee in pieces. *Clown.* Nay, sir, you may save yourself a labour, for they are as familiar with me as if they had payed for their meat and drink, I can tell you. *Wag.* Well, sirrah, leave your jesting and take these guilders.

19. guilders: corruption of "gulder"—a Dutch silver coin worth about 1s. 8d.

Misunderstood wilfully by the Clown. Wagner is apparently little wiser. He mistakes Dutch for French money.

22. counters: an imitation coin used to represent real coinage in games of chance, etc. The word is frequently contrasted with real money or used as the type of that which has no intrinsic value. That

is, French money is worthless in England. The scene is set in Germany but the comedy is for an English audience.

These lines do not occur in the 1616 Quarto. Ward points out that the allusion would have had little significance during Marlowe's life. But about the year 1595 a flourishing export trade sprung up between England and France, and that, together with the repayment of a large debt lent by Elizabeth to Henry IV., would introduce considerable quantities of French money into England. The lines were therefore probably added about that date (Ward, Introduction, p. cxxxiv. note 1).

25. The whole scene is a burlesque of the previous scene. Wagner seeks to buy the services of the Clown for twenty florins as Wagner bought those of Mephistophilis at the price of his soul.

38. round slops: Ward says: "'Round slops' were large trunk-hose, worn very short and very wide, a fashion reprobated in Chaucer's *The Parson's Tale*, and afterwards regarded as boorish, till it again became fashionable in the early part of Elizabeth's reign." It was, and still is, the dress of the clown in pantomime.

62. diametarily: an intentional mispronunciation of *diametrically*. Wagner affects long words in order to impress the Clown.

63. as though to tread in my steps. Wagner's Latin, as well as his English, is at fault. The dative *vestigiis* should be used instead of the accusative.

64. fustian: high-flown nonsense. Fustian was a rough cotton cloth, and is thus metaphorically used "because fustian often sought in vain to imitate velvet" (Ward). Compare the metaphorical use of *bombast*, which literally means padding.

## SCENE V.

1. Abjure: forswear; abandon.

14. This was a common accusation brought against magicians and Jews.

Good Angel and Evil: the belief in the protecting care of a good angel is biblical in origin (and has also classical analogies). The belief in temptation by evil spirits is both biblical and universal. They are of frequent occurrence in medieval legend and were early adopted into drama. They were first introduced into the Faust-legend by Marlowe. His peculiarly subtle use of a common idea should be noticed. The Good and Evil angels are really externalisations of the two aspects of Faustus' own character—on the one hand Conscience and on the other that aspiration to the novel and romantic that led to his downfall.

23. Emden: Emden at the mouth of the Ems; the chief town of East-Friesland. It was well-known to Elizabethan England and at that time flourishing, but not so flourishing as to explain Marlowe's reason for singling it out.

29. Come, come, Mephistophilis !

31. wait on: serve.

35. It was a common belief that compacts were entered into with the devil and signed in blood. Such agreements were in the forms of deeds of gift, making over the soul of the signator to the devil after a period of years, in return for his services until that period was ended. The records of persecution and suppression of witchcraft teem with such compacts.

41. 'Tis a consolation to the unhappy to have had companions in woe. A Latin proverb whose source is unknown. It is also quoted by Greene and Dekker. Chaucer has

Men seyn, to wrecche is consolacioun,  
To have an-other felawe in his payne.

*Troilus and Criseyde*, I. 708.

49. bind: give a bond for. The blood is earnest money for future payment. Earnest money having been given and received the bargain can no longer be cancelled (*cf.* the humorous parallel in *So. IV.*).

53. proper: own. The E.F.B. particularises that it is the *left* arm which Faustus pierces. The right arm symbolises strength and courage; the left arm consciousness—the life and soul.

54. assure: solemnly pledge.

68. STAGE DIRECTION: in the E.F.B. Faustus heats his own blood in a saucer. The production of the coals by Mephistophilis is due to the dramatist.

chafer: a pan with burning charcoal underneath it (*cf.* the "warming pan"). The word is from the French *chauffer* (to warm), and "chafe" is still used of warming the hands.

72. Contrasts strangely with *So. II. II. 81-2.*

73. It is finished. The words of Christ on the Cross, in *St. John's Gospel*, xix. 30.

76. Fly, Oh man !

102. by these presents: by this document.

112. question with: put questions to.

115. these elements: the world; "these" used to be practically equivalent to "the" (*cf.* *So. I., l. 75*).

118. self: an adjective meaning "same." "In one and the same place."

121. Roman Catholic doctrine posits *Purgatory* as an intermediate state between heaven and hell, in which souls are purified before entering into heaven.

129. so fond to: so foolish as to.

131. old wives' tales: an expression still in use meaning baseless fables. Ward quotes 1 Epistle to Timothy, iv. 7, "old wives' fables."

135. An: if. Frequent in Early English as well as in Elizabethan writers.

148. ceremonial toy: trivial and meaningless ceremony. Mephistophilis' objection is probably owing to the fact that marriage is a sacrament of the Church and therefore sacred from the diabolical power. This scene, treated in burlesque by Marlowe, has a dark and terrible background in medieval superstition. It was seriously believed that those who had sold themselves to the Devil held intercourse with devils (succubi and incubi). This matter is fully discussed, with confirmatory instances, confessions, etc., by the accredited writers on demonology such as Delrio and Sprenger. Many are the thousands who were burnt at the stake for this incredible superstition.

151. Penelope: the wife of Odysseus: type of conjugal faithfulness.

152. Saba: the Queen of Sheba.

153. Compare Milton: *Paradise Lost*, vii. 132-3  
brighter once amidst the host  
Of Angels than that star the stars among.

And Dante, *Purgatorio*, c. xii.: "who was counted fairer than any other creature."

Lucifer means "bearer of light."

155. iterating: repeating.

156. Witches were supposed to be able to influence the weather and suffered much persecution therefore. But I know of no other instance in which this meteorological interference is connected with the magician's circle.

157. devoutly: with full belief. (Not in the usual sense, for magical practices were considered to be in themselves sinful.)

161-73. These lines are absent from the later Folio, which has instead:—

Thanks, Mephistophilis, for this sweet book.

This will I keep as chary [carefully] as my life.

But the lines are fully in accord with the unbounded craving for knowledge, so typical of the Renaissance and the outstanding feature of Marlowe's Faustus. His first demands are for information on conjuration, astronomy and botany.

167. motions and dispositions: "The superiority of the stars consists in their *constitution* and their *motion*." (M. de Wulf, *History of Medieval Philosophy*.)

## SCENE VI.

The Folios do not indicate a new scene here. But the 1616 Folio has the stage direction *Exeunt* after the lines quoted above. It is clear from l. 24 ("long ere this") and because Faustus has mastered the contents of the books given him by Mephistophilis, that some time has elapsed. Boas conjectures that a comic scene, in which Wagner was the chief figure, has been lost.

13. spirit: cf. Sc. v., l. 95. "Spirit" is apparently used in the sense of devil—one irretrievably damned. The incorporeal spirits had no immortality and therefore no hope of heaven or fear of hell.

15. Be I: though I be.                      may: can.

18 ff. In the writings of the mystics and in devotional treatises the inability to repent is mentioned among the severest trials that beset the human soul. John Bunyan, with far less cause, was tortured by the state of despair and spiritual dereliction here portrayed.

21. Ward writes: "These imaginary temptations to suicide, which are merely the delusions (compare Macbeth's dagger) of Faustus' own self-tortured mind, are to be distinguished from his temptations to suicide by Mephistophilis, xiii. 52."

22. envenom'd: poisoned.

26. blind Homer: the first and greatest of Greek poets, to whom are attributed the *Iliad* and the *Odyssey*. Tradition has it that he was blind.

27. Alexander . . . Oenone: Alexander, better known as Paris, was son of Priam, the king of Troy. He carried off Helen, wife of the Greek prince Menelaus. This was the origin ascribed by tradition to the Trojan War. Oenone was a nymph of Mt. Ida and bride of Alexander before he left her for Helen. In anger at his desertion she later refused to heal him when he was mortally wounded, towards the close of the siege of Troy, by a poisoned arrow. In remorse at her refusal she ended by hanging herself.

28-9. Amphion, one of the Dioscuri, who according to legend fitted together the stones of the walls of Thebes by the music of his harp.

33. dispute: enter into a technical discussion.

34. of: about. Cf. Shakespeare, *Tempest*, Act II., Sc. i., l. 81.

You make me study of that. (Ward).

35 ff. A very obscure passage. Medieval astronomy was in general based upon a union between the Aristotelian and Ptolemaic systems worked out by the scholastics. Marlowe's nebulous ideas of this complicated science are rendered more puzzling by the vague and poetical language in which they are couched. None of the commentators finds a satisfactory explanation and it is better to

suppose that Marlowe's astronomy left much to be desired. Yet it is possible to trace reference to a number of debated points in the scholastic system.

35. Aristotle taught that the universe is composed of concentric spheres or "heavens." Change and decay occur only in the central sphere of the earth—"below the moon." Thus originated the idea of *sublunary* troubles and distress.

36-7. Faustus asks whether the stars are separate or really one sphere. This refers to the Platonic doctrine that the stars are one revolving sphere. This sphere was imagined to be of fire encased in opaque air, through apertures in which the inner fire is seen as stars.

36. centric: at the centre. In Aristotelian and Ptolemaic astronomy the earth was *fixed* (motionless) and at the centre of the universe. It lay at the centre of the orbits of all other heavenly bodies. Owing to its theological implications this erroneous belief was elevated throughout the Middle Ages to the dignity of a necessary dogma. "Centric" was a technical term in Ptolemaic astronomy.

Prof. Adamson (quoted in Ward) takes these lines to refer to the debated point whether the parts of the universe are composed of the same type of *matter* or have essential differences (Aristotle held that the stars are composed of a different kind of matter from the four "elements" of which earthly things are compounded, and that they are not subject to change or decay). This makes the reference to "elements" in the next line more apposite, though far from clear. But it is obviously about the *motions* and not the *matter* of the stars that Faustus asks and Mephistophilis replies.

38-9. A line has dropped out in the 1604 Quarto. This should read:—

As are the elements, such are the heavens,  
Even from the moon unto the imperial orb (*i.e.* sun)  
Mutually folded in each others spheres,  
And jointly move . . . etc.

As are the elements: obscure. Aristotle *contrasted* the fifth "element" of the heavenly bodies with the four elements of which terrestrial substances are compounded. In *motion* they were also contrasted: that of the former moving "not like the terrestrial elements in straight lines but in a circle." Boas thinks that "Faustus asks whether all the apparently different heavenly bodies form really one globe, like the earth. Mephistophilis answers that like the elements, which are separate but combined, the heavenly bodies are separate, though their spheres are infolded." But this analogy is too-far-fetched even for Marlowe's inaccurate physics. For the "elements" are admittedly never actually found in isolation but always in combination, and are separate only by hypothesis. Whereas the point is (on his interpretation) that the planets are

actually distinct bodies. Their *motions* only are combined. Either we must suspect the text or Marlowe uses "elements" vaguely and without any distinct idea of pressing an analogy. Throughout he refers to *motion* and not to *material*.

heavens: perhaps "heavenly bodies," but more probably the several "heavens" postulated in Aristotelian astronomy (cf. l. 61).

39. The stars were supposed to be set in concentric spheres (the moon in the innermost and the fixed stars in the outermost). The motion of these spheres was independent but in the same direction.

41. As the spheres were concentric and their motions in the same direction, their motions, like those of wheels within wheels, might be described as "upon one axletree," i.e. the common radius of the spheres.

42. terminine: terminus or centre of the spheres (1616 Quarto has *termine*). "Terminine" is not elsewhere found; Boas quotes "termine" in an astronomical sense (limit or boundary) from Fletcher's *The Bloody Brother*.

pole: as the earth was at the centre of the spheres, their axle would terminate in the pole, the earth's centre.

wide: is a poetical epithet with no special appropriateness in the present passage.

termed: ended. The jingle "terminine—termed" is a mannerism of Marlowe; cf. opening Chorus, ll. 7-8.

43-4. feign'd: false. The planets are really "wandering stars." In order to account for the motions of the planets Ptolemy assumed that they "moved on the circumference of a circle (the epicycle), the centre of which travelled on a larger circle (the excentric or deferent) the centre of which was at some distance from the earth." (J. L. E. Dreyer, *Medieval Astronomy*, in Singer, *Studies in the History and Method of Science*.) There is, however, no evidence here that Marlowe envisages the Ptolemaic hypotheses.

46. situ et tempore: in position and time. He asks whether they agree both in the direction of their movement and in the time occupied by their revolution round the earth.

47-9. Mephistophilis answers that they all move round the earth in the same time, viz. twenty-four hours; but they move round the poles of the zodiac (i.e. the common axletree of the spheres) in different times. This may not be harmonised with the apparent simplicity of the former answer.

53. The pre-Copernican method of accounting for the apparent irregularity of the motions of the planets was to suppose them to move in the circumference of a sphere which itself moved in a larger sphere, and so on. This purely geometrical explanation is quite another thing from the supposition of a double motion—a manifest absurdity.



54. *natural day*: ordinary day of twenty-four hours. In Aristotelian astronomy this motion was accounted for by the movement of the *primum mobile* or outermost heaven in which all shared.

58. *freshmen*: university students in their first year.

59. *dominion or intelligentia*: ruling spirit or Intelligence (Angel). Aristotle thought that the motion of the outermost celestial sphere (which revolves in 24 hours) was due to God. The different motions of the spheres in which are set the sun, moon, and planets he assigned to separate motive spirits, which became the Intelligences of the schoolmen. The Intelligences of the spheres were also incorporated into magic.

62. The number of "heavens" was variously given from eight to eleven. Milton agrees with Marlowe in making them nine.

*firmament*: probably here identified with the *primum mobile*, the sphere of the fixed stars.

63. *empyrean heaven*: the highest region, supposed to be made of fire. The 1616 Quarto has here the lines:—

*Faust.* But is there not coelum igneum, et cristallinum? (i.e. both a fiery and a crystalline heaven).

*Meph.* No, Faustus, they are but fables.

Orthodox Ptolemaic astronomy included *ten* spheres. Marlowe is apparently (despite the "They") denying the *crystalline* sphere only (which had been introduced to account for the procession of the equinoxes). He does not, as Boas assumes, *identify* the fiery and the crystalline and deny both. The fiery is the *empyrean* heaven.

65. *conjunctions*: nearest proximity of two bodies.

*oppositions*: their furthest divergence.

*aspects*: any relation between these extremes.

*eclipses*: the hiding of one body by another. These terms were much employed in astrology to indicate the amicable or hostile relations of stars to each other.

67. "Through their unequal motion in respect of the whole," i.e. their different velocities within the whole system of the universe.

74. *against our kingdom*: i.e. against the laws of the infernal region to mention God.

84. *raze*: graze (from the French *raser*).

87. *interest*: a legal term; "right of property."

91. Refers to Beelzebub.

93. *injure*: another legal term; "act in contravention of agreement."

96. Has been suspected by most editors to be an actor's "gag." "The devil and his dam" is a common saying and used by Shakespeare in *King John*.

104. In the E.F.B. Lucifer entertains Faustus with a masque of the seven principal devils in animal form. Marlowe's substitution of the Seven Deadly Sins is one of his happiest inspirations. The idea of the Seven Deadly Sins, thought to have been suggested by the *Book of Proverbs* (vi. 16-19), was current in the Middle Ages and the Reformation. The sins are: Pride, Envy, Accidie or Sloth, Avarice or Covetousness, Gluttony and Lechery. They were favourite characters in sermons, poems and Moralities and are discussed at length by Chaucer in the *Parson's Tale*. Spenser has a Procession of the Deadly Sins in the *Faerie Queene* (Bk. I., Canto 4, Stanzas 18-36).

115. A reference to a late Medieval poem, *Carmen de Pulice*, formerly attributed to Ovid.

116. perriwig: corruption of French *perruque*, wig. Their use had become frequent by the middle of the sixteenth century.

119. cloth of arras: valuable cloth woven at Arras in Flanders and used for tapestries. It was usually hung on the walls; the demand that it be used as covering for the floor is typical of Pride.

130. case: couple; because duelling swords (*rapiers*), as later pistols, were kept in pairs in one case.

132. One of you (addressed to the devils) must needs be my father.

140. with a vengeance: an obsolete imprecation; with a curse or malediction.

145. bevers: liquid refreshment between breakfast and dinner. (From the Old French *beivre*, to drink, the source of "beverage.")

148. Peter Pickle-herring: these alliterative names were common in the early comedy, Moralities, etc.

149. Martlemas-beef: before the introduction of turnips it was difficult to keep cattle alive through the winter. They were therefore generally slaughtered at Martinmass (November 11th) and the meat salted and hung for winter. But at the time of killing there was a last great feast of fresh meat for the year.

151. March-beer: the beer brewed in March was considered choicer than the Autumn brewing.

152. progeny: humorous mistake for "progenitors."

167. L: should probably be written "Lechery" (as in the Folios). The substitution in such phrases of the full word for the first letter was a common verbal quip.

178. chary: carefully.

180. Here follows in the Quarto of 1616 a clownage scene between Robin and Dick.

184. Olympus: the mountain home of the Greek gods. Here used figuratively—"ascend to the heavens."

186. yoky: cf. "massy," *So. I.*, l. 145. But the reading "yoked," found in the 1616 Quarto, is probably correct.

The following lines are here omitted from the earlier Quarto:—

He views the clouds, the planets, and the stars,  
The tropic zones, and quarters of the sky,  
From the bright circle of the hornéd moon,  
E'en to the height of *Primum Mobile*:  
And whirling round this circumference,  
Within the concave compass of the pole;  
From east to west his dragons swiftly glide,  
And in eight days did bring him home again.  
Not long he stayed within his quiet house,  
To rest his bones after his weary toil,  
But new exploits do hale him out again,  
And mounted then upon a dragon's back,  
That with his wings did part the subtle air.

187. cosmography: the science of making maps of the universe; explained by the following line in the 1616 Quarto: That measures coasts, and kingdoms of the earth.

190. holy Peter's feast: the festival of St. Peter (June 29th).

191. to this day: on this day (to-day).

## SCENE VII.

2. Trier: German form of the name Trèves.

4. lakes: ditches, moats.

6. coasting: passing along the side (from Old French *costoier*, modern *côtoyer*).

7. At Mainz.

12. Divide the town into four equal parts.

13. Maro: Vergil (Publius Vergilius Maro). There was a legend that Vergil founded Naples, where he was reputed to have been buried. His tomb was long an object of religious veneration.

learned: refers to his reputation as a magician.

14. The tunnel through the promontory of Posilippo—on which stands his tomb—was supposed to have been magically constructed by Vergil.

17-18. Either St. Mark's, Venice, or the church of S. Anthonii at Padua.

18. her: "temple" is used for *church*, the Latin and Greek words for which are feminine.

30. seven hills: Rome was built upon seven hills.

36. Ponte Angelo: the Pons Aelius, which the Emperor Hadrian built in A.D. 135 as an approach to his tomb.

38. ordnance: artillery.

39. double cannons: cannon with double bore.

41. pyramides: Greek plural affected by Marlowe; pronounce as four syllables. May refer to obelisks.

42. Africa: Egypt, the Roman Province of Africa. This is unhistorical. The Emperor Constantius, in the fourth century, brought an obelisk from Egyptian Thebes to Rome.

43-4. Rivers of Hades in Greek mythology. The gods in Homer used to swear by Styx—the most solemn of oaths.

52. summum bonum: main good (aim in life).

53. compass: contrive.

(STAGE DIRECTION.) Sonnet: also spelt "sennet." A particular tune on a trumpet announcing a ceremony.

Cardinal of Lorraine: Ward writes: "The reason why this name is given to the Cardinal is simply that the Cardinals of Lorraine—members of the house of Guise—had played so prominent a part in the history of the sixteenth century that the conjunction had a familiar sound for English ears." In the E.F.B. the Cardinal of Pavia is entertained by the Pope.

61. an you spare: if you spare the food.

73. pardon: indulgence. The sale of "indulgences" or "pardons," which were thought to be efficacious in lessening the period during which the soul was to be prepared in Purgatory for its final reception into heaven, became a thriving trade in the late Middle Ages. Dealers in indulgences were called pardoners.

74. dirge: formal funeral service.

lay: to "lay" a ghost is to exorcise it; lay it to rest in the grave.

76. crossing of: making the sign of the cross over. "Crossing" is explained as a verbal noun (not a participle); "a" or "on" has dropped out. Thus "crossing of" is equivalent to "a-crossing of."

81. bell, book, and candle: solemn excommunication. At the close of the ceremony of excommunication the bell was tolled, the book of offices closed and three candles extinguished.

86. holiday: Holy Day. The saints days were kept as days of rejoicing and rest; hence "holiday."

87. Maledicat Dominus: May the Lord curse him. This is a parody of a liturgy of excommunication.

90. took: gave. A common use in Old English and paralleled in Shakespeare, cf. *Measure for Measure*, II. i. 189: "If he took you a box o' the ear."

93. And all the Saints! Amen!

96. stayed his course: stopped his journey.

99. gratulate: congratulate him on.

100. conference of: conversation on.

107. Carolus: Latin form of Charles. Charles V. was Emperor 1519-1556, when he retired into a monastery. There was a story that Faustus had won the Emperor's battles for him by magic.

## SCENE VIII.

- 5. tarries to have: is waiting for.
- 6. chafing: *cf.* Sc. V., l. 68. The secondary meaning is "anger" (*cf.* "heat"). Here means "angry talk."
- 9. keep out: *i.e.* out of the circles he has drawn.
- 10. roaring: dangerous; an obsolete slang term, used of a bully, etc.
- 17. intolerable: old slang for "not to be equalled."
- 22. ippocras: a wine mixed with sugar and spices, so called after Hippocrates the Greek physician.
- tabern: tavern (from Latin *taberna*).
- 28. horse-bread: coarse oat-bread which used to be given to horses.
- 30. foul: dirty.

## SCENE IX.

- 2. ecce signum: behold the sign.
- 3. simple purchase: easy method of gain. A cant term among thieves for plunder.
- 5. Vintner: inn-keeper.
- 6. gull: slang for "dupe."
- 12. etc.: the word is left to the discretion of the actor.
- 18. matter of truth: charge affecting their honesty.
- 19. tone: the one.
- 20. drawer: the *drawer* is literally the barman who draws and serves the wine; not the Inn-keeper. They pretend to mistake the Inn-keeper for the servant.
- 21. scour: chastise.
- 26-9. The Latin is meaningless jargon.
- 31-4. The Latin phrases are from the old Latin services. They have no relevance and they are uttered in consternation at the entrance of Mephistophilis.
- 39. villain: low fellow; the opposite of gentleman.
- 47. brave: fine.
- 48. enow: enough.
- 49. pottage-pot: stew-pot. Pottage was a stew or soup.

## SCENE X.

2. black art: magic, cf. Induction, l. 25, note.

4. rare effects: wonderful manifestations.

6. list: subjunctive; "to list" = "to please."

11. prejudiced or endamaged: discredited or injured.

15. nothing: in no way (adverbial accusative).

answerable: comparable.

16. for that: because.

20-1. As I was once solitary (adverb) seated in my private room.

29. Alexander the Great: (356-323 B.C.), king of Macedonia. United the Greek states under his banner, conquered Persia, invaded India, and founded an enormous Empire which fell to pieces at his death. Alexander was a popular hero with medieval romancers and ballad-writers.

30. world's pre-eminence: pre-eminent men of the world.

32. his: for *its* (refers to "shining").

33. motion: mention (this is the reading of 1616 Quarto).

48. substantial: material. A spirit was *immaterial*. Although having all the sensible appearances of matter it was not material. This conception is based upon the scholastic doctrine of substance and quality but is impossible to modern philosophical thought.

49. deceased: dead.

princes: royal personages. This seems to indicate that by *paramour* Marlowe means Alexander's wife and not the Athenian courtesan Thais. The word had at that time nothing of the disreputable meaning which now it bears. The corresponding word in the *Faust* book is *Gemälin* (consort). Of Alexander's three wives Roxana of Bactria is probably meant.

Roxana was a favourite figure in medieval ballads and tapestries. She also often figured as the Queen of Hearts on sixteenth century playing cards. And Alexander was often the King of Clubs. Thus these two would be linked together in the popular mind.

51. marry: corruption of Mary (the Virgin). A common exclamation.

53. lively: in a lifelike way.

58. presently: immediately.

62-5. A Greek legend that Diana, goddess of hunting, turned Actaeon to a stag for intruding upon her privacy while she was bathing. He was torn to pieces by his own hounds. The joke depends upon the secondary meaning of "horns"—a husband deceived by his wife was said to grow horns. Diana was also goddess of chastity.

A similar story is told of Zyto, the magician of the Emperor Wenzelaus (1374-1400), and a parallel occurs in Shakespeare (*Merry Wives of Windsor*, Act V., Sc. iii).

It should be noted that the Knight treats Faustus as an inferior and does not challenge him to a duel.

67. meet with you anon: soon be even with you.

70. Identifications by means of "birth marks," etc., are common in fairy stories and became a feature in the Elizabethan comedy based on classical models. This incident was grafted on to the Faust legend from a story told of Tritheim's evocation of Marie de Bourgogne, who was betrothed to Maximilian.

Cornelius Agrippa is also reported to have called up the spirits of ancient philosophers. In Greene's *Friar Bacon and Friar Bungay* (which Ward thinks to have been written to rival *Dr. Faustus*), Hercules is called up, and in Thomas Rowley's *The Birth of Merlin* (1612) the magician wishes to invoke Achilles and Hector.

76. pleasant with me: witty at my expense.

80. concave: hollow.

81. abuse: misuse.

84. Do you remember how you interfered with me in my conversation?

88. injury: insult.

94. straight: immediately.

## SCENE XI.

12. Fustian: an intentional blunder for "Faustus," introducing pun on "fustian" (cf. Scene 4, l. 64 note).

15. dollars: English name for the German *thaler*, a large silver coin.

19. The second half of this line is addressed to Mephistophilis.

21. great charge: large expenses. The ending has its point in its unexpectedness, thus making "great" ironic.

25. at any hand: in any case (1616 Quarto); whatever you do.

31. leave: part with.

32. hey-ding-ding: refrain of an old song *Old Simon the King*, i.e. If he had the value of an old song.

33. on him: from him.

slick: smooth; sleek.

34. God b'wi'ye: God be with ye; now written "Good-bye."

## SCENE XII.

- 2. fatal: used in its original meaning—"decreed by fate."
- 3. confound these passions: overcome this agitation.
- 5. call: "Many be called, but few chosen." Matthew xx. 16. (Ward.) Cf. St. Luke xxiii. 43.
- 6. in conceit: in thy thoughts.

8. Dr. Lopus: Dr. Roderigo Lopez, a Spanish doctor of Queen Elizabeth, who was the instrument in a plot to poison her. He was tried and convicted in 1594. As Marlowe died in 1593 this reference cannot be from his pen. The "Horse-courser" Scenes in the 1616 Quarto (which are substituted by Boas for those in the 1604 Quarto) differ considerably.

9. has: contraction for "h' has" = he has.  
 purgation—purged: the pun gains point from the supposed medical activities of *Dr. Faustus*. A *purgation* is an aperient medicine; to *purge* was frequently used humorously as we should say "to clean out."

- 16. bottle: truss; bundle.
- 19. make . . . horse: i.e. dearest to him; I'll make him pay dearly.
- snipper-snapper: a contemptuous term; compare "whipper-snapper." *Love's Labour's Lost*, V. i. 63.

20. heypass: juggler; from the use of this word by jugglers during a performance (cf. *hey presto*).

27. glass-windows: Faustus is seen sitting behind the windows in his house. Glass windows were not at that time universal as they now are.

- 46. ostry: inn, hostelry.
- 54. Vanholt: Anhalt.
- 56. gentleman: nobleman.
- 57. niggard of my cunning: miser of my skill.

## SCENE XIII.

- 12. meat: food.
- 15. so: provided that.
- 17. on: of.
- 22. Marlowe takes this curiously inaccurate geographical explanation from the E.F.B.
- 25. Saba: Sheba, a town in ancient Arabia.
- 36. beholding: beholden; indebted.



## SCENE XV.

1. conference: conversation.

3. determined with ourselves: agreed together.

Helen of Greece: wife of Menelaus, king of Sparta. Her abduction by Paris, son of Priam, the king of Troy, was the traditional cause of the Trojan War.

The Trojan Wars and the adventures of Aeneas were the subjects of a large number of Medieval epics. Thus Helen was a well-known figure. According to Meek, she appears on one in four of the lay tapestries that have survived. Like Roxana she sometimes figured as the Queen of Hearts on playing cards.

10. unfeign'd: sincere.

15. Sir is the stock prefix of medieval romance for knights and princes.

16. spoils: either Helen herself or (as Boas interprets) "destructive invasions."

Dardania: the territory of Troy.

22. passeth all compare: transcends all comparison.

33. repentant heaviness Of: sorrow repentant of.

37. commiseration: praying for pity.

43. do thee right: pay thee thy dues.

47. The idea is reminiscent of Extreme Unction.

53. heavy cheer: despondent frame of mind.

61. revolt: turn back.

67. drift: purpose (to repent).

68. age: aged man.

78. clean: completely.

83-102. This praise of Helen, who symbolised for Marlowe the summit of classical beauty, is one of the finest poetical passages in his writings.

84. topless: Ward explains: "which are not overtopped by any others." Or perhaps "so high as to seem without top."

93. The medieval knights wore their ladies' favours in battle. Compare *Troilus and Cressida*, in which Cressida presents her favour to Diomedes who wears it on his helmet in battle.

99. Semele: daughter of Kadmos of Thebes and mother of the god Dionysus. She begged her lover Jupiter that she might see him in his full glory and was consumed in the fire of his splendour.

100. Either Jupiter or Apollo, the Sun-god.

101. Arethusa: a nymph, who is nowhere said to have been beloved either of Jupiter or of Apollo.

## SCENE XVI.

3. By binding his soul to Satan Faustus "flies" the Judgment Seat of God, condemning himself without the possibility of divine mercy.

4. sift . . . pride: test me with this display of his power. Compare Luke xxii. 31: "Satan hath desired to have you, that he may sift you as wheat."

5. furnace: used figuratively of any severe trial. Its source is the third chapter of Daniel, the furnace from which Shadrach, Meshach, and Abed-nego were delivered. The idea of "trial by fire" is very common.

8. state: power.

## SCENE XVII.

3. It was customary at the Universities for two or more students to share a room. Marlowe shared a room at Cambridge with two fellow-scholars.

4. die eternally: "eternal death" is a biblical phrase for damnation—eternal banishment from the presence of God.

10. surfeit: indigestion. Properly an indisposition caused by over-eating or drinking; this meaning is prominent in line 11.

19. student: resident member ("student" is not used in the sense in which it is the opposite of "teacher").

32. stays: checks.

37. cunning: knowledge and power.

71. Nature's eye: the Sun.

73. natural day: day of natural length. Faustus prays that time may stand still so that midnight may never come, or else that the hour remaining before he must surrender up his soul according to his contract may be lengthened to a day that he may have time to repent and so save himself.

75. "O slowly, slowly run, horses of night" (Ovid *Amores*, I. xiii. 40).

76. still: unceasingly.

81. Addressed to Lucifer.

83. it: i.e. the vision of Christ's blood.

90. stars . . . nativity: the stars that were in the ascendant at the hour of his birth. Astrologers believe that men's lives are controlled by the stars that are in the ascendant at their birth.

Influence: is used in its technical astrological sense.

100. Christian doctrine said that Jesus Christ by his blood (Crucifixion) atoned for the sins of men and bought or ransomed them from the Devil.

104. limited: fixed as a limit.

107. The doctrine of transmigration of souls (metempsychosis) was attributed to the Greek philosopher Pythagoras of Samos. It probably came into Greek thought from Egypt but is very common in Oriental thought and religion. Souls were held to have successive lives on earth in the form of various animals. This doctrine appealed strongly to the imagination of the Elizabethans. Lines 109-11 are inconsistent with the metempsychosis doctrine.

125. Apollo: god of learning and the arts. The laurel was sacred to him.

129. Only to wonder: to marvel at but not to essay.

130. deepness: profundity.

forward wits: eager minds, superior intellects.

132. Terminat . . . opus: the hour ends the day; the author ends his work.

## APPENDIX.

### A.—SCENE VII.

*In place of the lines 51-7 of the 1604 Quarto the 1616 Quarto has the following:—*

The which, in state and high solemnity,  
This day is held through Rome and Italy,  
In honour of the Pope's triumphant victory.

*Faust.* Sweet Mephistophilis, thou pleasest me;  
Whilst I am here on earth, let me be cloy'd  
With all things that delight the heart of man.  
My four and twenty years of liberty  
I'll spend in pleasure and in dalliance,  
That Faustus' name, whilst this bright frame doth stand,  
May be admired through the furthest land.

*Meph.* 'Tis well said, Faustus; come then, stand by me  
And thou shalt see them come immediately.

*Faust.* Nay, stay, my gentle Mephistophilis,  
And grant me my request, and then I go.  
Thou know'st within the compass of eight days  
We view'd the face of heaven, of earth and hell.  
So high our dragons soar'd into the air,  
That looking down, the earth appear'd to me  
No bigger than my hand in quantity.  
There did we view the kingdoms of the world,  
And what might please mine eye, I there beheld.  
Then in this show let me an actor be,  
That this proud Pope may Faustus' cunning see.

*Meph.* Let it be so, my Faustus, but, first stay,  
And view their triumphs, as they pass this way.  
And then devise what best contents thy mind  
By cunning in thine art to cross the Pope,  
Or dash the pride of his solemnity;  
To make his monks and abbots stand like apes,  
And point like antics to his triple crown:  
To beat the beads about the friars' pates,

Or clap huge horns upon the Cardinals' heads;  
 Or any villainy thou canst devise,  
 And I'll perform it, Faustus: Hark! they come:  
 This day shall make thee be admir'd in Rome.

*Enter the Cardinals and Bishops, some bearing crosiers, some pillars;  
 Monks and Friars singing their procession. Then the POPE,  
 RAYMOND, KING OF HUNGARY, the ARCHBISHOP OF RHEIMS, with  
 BRUNO led in chains.*

*Pope.* Cast down our footstool.

*Ray.* Saxon Bruno, stoop,  
 Whilst on thy back his Holiness ascends  
 Saint Peter's chair and state pontifical.

*Bruno.* Proud Lucifer, that state belongs to me:  
 But thus I fall to Peter, not to thee.

*Pope.* To me and Peter shalt thou grovelling lie,  
 And crouch before the Papal dignity;  
 Sound trumpets, then, for thus Saint Peter's heir,  
 From Bruno's back, ascends Saint Peter's chair.

*[A flourish while he ascends]*

Thus, as the gods creep on with feet of wool,  
 Long ere with iron hands they punish men,  
 So shall our sleeping vengeance now arise,  
 And smite with death thy hated enterprise.  
 Lord Cardinals of France and Padua,  
 Go forthwith to the holy Consistory,  
 And read amongst the Statutes Decretal,  
 What, by the holy Council held at Trent,  
 The sacred synod hath decreed for him  
 That doth assume the Papal government  
 Without election, and a true consent:  
 Away, and bring us word with speed.

*First Card.* We go, my Lord.

*[Exeunt Cardinals.]*

*Pope.* Lord Raymond.

*Faust.* Go, haste thee, gentle Mephistophilis,  
 Follow the Cardinals to the Consistory;  
 And as they turn their superstitious books,  
 Strike them with sloth, and drowsy idleness;  
 And make them sleep so sound, that in their shapes  
 Thyself and I may parley with this Pope,

This proud confronter of the Emperor:  
And in despite of all his Holiness  
Restore this Bruno to his liberty,  
And bear him to the States of Germany.

*Meph.* Faustus, I go.

*Faust.* Despatch it soon,  
The Pope shall curse that Faustus came to Rome.

[*Exeunt Faustus and Mephistophilis.*]

*Bruno.* Pope Adrian, let me have some right of law,  
I was elected by the Emperor.

*Pope.* We will depose the Emperor for that deed,  
And curse the people that submit to him;  
Both he and thou shalt stand excommunicate,  
And interdict from Church's privilege  
And all society of holy men:  
He grows too proud in his authority,  
Lifting his lofty head above the clouds,  
And like a steeple over-peers the Church:  
But we'll pull down his haughty insolence.  
And as Pope Alexander, our progenitor,  
Trod on the neck of German Frederick,  
Adding this golden sentence to our praise:—  
'That Peter's heirs should tread on Emperors,  
And walk upon the dreadful adder's back,  
Treading the lion and the dragon down,  
And fearless spurn the killing basilisk':  
So will we quell that haughty schismatic;  
And by authority apostolical  
Depose him from his regal government.

*Bruno.* Pope Julius swore to princely Sigismond,  
For him, and the succeeding Popes of Rome,  
To hold the Emperors their lawful lords.

*Pope.* Pope Julius did abuse the Church's rites,  
And therefore none of his decrees can stand.  
Is not all power on earth bestowed on us?  
And therefore, though we would, we cannot err.  
Behold this silver belt, whereto is fix'd  
Seven golden keys, fast sealed with seven seals  
In token of our sevenfold power from Heaven,  
To bind or loose, lock fast, condemn, or judge,

Resign, or seal, or whatso pleaseth us.  
Then he and thou, and all the world shall stoop,  
Or be assured of our dreadful curse,  
To light as heavy as the pains of hell.

*Enter FAUSTUS and MEPHISTOPHILIS like the Cardinals.*

*Meph.* Now tell me, Faustus, are we not fitted well ?

*Faust.* Yes, Mephistophilis, and two such Cardinals  
Ne'er serv'd a holy Pope as we shall do.  
But whilst they sleep within the Consistory,  
Let us salute his reverend Fatherhood.

*Ray.* Behold, my Lord, the Cardinals are return'd.

*Pope.* Welcome, grave Fathers, answer presently,  
What have our holy Council there decreed,  
Concerning Bruno and the Emperor,  
In quittance of their late conspiracy  
Against our state and Papal dignity ?

*Faust.* Most sacred Patron of the Church of Rome  
By full consent of all the synod  
Of priests and prelates, it is thus decreed:  
That Bruno and the German Emperor  
Be held as Lollards and bold schismatics  
And proud disturbers of the Church's peace.  
And if that Bruno, by his own assent,  
Without enforcement of the German peers,  
Did seek to wear the triple diadem,  
And by your death to climb Saint Peter's chair,  
The Statutes Decretal have thus decreed,  
He shall be straight condemn'd of heresy,  
And on a pile of fagots burnt to death.

*Pope.* It is enough: Here, take him in your charge,  
And bear him straight to Ponte Angelo,  
And in the strongest tower enclose him fast;  
To-morrow, sitting in our Consistory  
With all our college of grave Cardinals,  
We will determine of his life or death.  
Here, take his triple crown along with you,  
And leave it in the Church's treasury.  
Make haste again, my good Lord Cardinals,  
And take our blessing apostolical.

*Meph.* So, so; was never devil thus blessed before.

*Faust.* Away, sweet Mephistophilis, be gone,  
The Cardinals will be plagu'd for this anon.

[*Exeunt Faustus and Mephistophilis.*]

*Pope.* Go presently and bring a banquet forth,  
That we may solemnize Saint Peter's feast,  
And with Lord Raymond, King of Hungary,  
Drink to our late and happy victory.

[*Exeunt.*]

*Lines 53-86 appear in the 1616 Quarto expanded into a separate Scene, and in place of lines 53-60 we have:—*

*A Sennet while the banquet is brought in; and then enter FAUSTUS and MEPHISTOPHILIS in their own shapes.*

*Meph.* Now, Faustus, come, prepare thyself for mirth:  
The sleepy Cardinals are hard at hand  
To censure Bruno, that his posted hence,  
And on a proud-pac'd steed, as swift as thought,  
Flies o'er the Alps to fruitful Germany,  
There to salute the woeful Emperor.

*Faust.* The Pope will curse them for their sloth to-day,  
That slept both Bruno and his crown away:  
And now, that Faustus may delight his mind,  
And by their folly make some merriment,  
Sweet Mephistophilis, so charm me here,  
That I may walk invisible to all,  
And do whate'er I please, unseen of any.

*Meph.* Faustus, thou shalt, then kneel down presently:  
*Whilst on thy head I lay my hand,  
And charm thee with this magic wand.  
First wear this girdle, then appear  
Invisible to all are here:  
The Planets seven, the gloomy air,  
Hell and the Furies' forked hair,  
Pluto's blue fire, and Hecate's tree,  
With magic spells so compass thee,  
That no eye may thy body see.*



So, Faustus, now for all their holiness,  
Do what thou wilt, thou shalt not be discern'd.

*Faust.* Thanks, Mephistophilis; now, friars, take heed,  
Let Faustus make your shaven crowns to bleed.

*Meph.* Faustus, no more: see where the Cardinals come

*Enter the Cardinals with a book.*

*Pope.* Welcome, Lord Cardinals: come, sit down.  
Lord Raymond, take your seat. Friars, attend,  
And see that all things be in readiness,  
As best beseems this solemn festival.

*First Card.* First, may it please your sacred Holiness  
To view the sentence of the reverend synod,  
Concerning Bruno and the Emperor?

*Pope.* What needs this question? Did I not tell you,  
To-morrow we would sit i' th' Consistory,  
And there determine of his punishment?  
You brought us word even now, it was decreed  
That Bruno and the cursed Emperor  
Were by the holy Council both condemn'd  
For loathed Lollards and base schismatics:  
Then wherefore would you have me view that book?

*First Card.* Your Grace mistakes, you gave us no such charge.

*Ray.* Deny it not, we all are witnesses  
That Bruno here was late deliver'd you,  
With his rich triple crown to be reserv'd  
And put into the Church's treasury.

*Both Card.* By holy Paul, we saw them not.

*Pope.* By Peter, you shall die,  
Unless you bring them forth immediately:  
Hale them to prison, lade their limbs with gyves:  
False prelates, for this hateful treachery,  
Curs'd be your souls to hellish misery.

*[Exeunt Attendants with the two Cardinals]*

*Faust.* So, they are safe: now, Faustus, to the feast,  
The Pope had never such a frolic guest.

*Pope.* Lord Archbishop of Reames, sit down with us.

*Archbish.* I thank your Holiness.

## B.—SCENE VIII.

*This appears in the 1616 Quarto before the preceding Scene as follows:—*

*An Inn-yard.*

*Enter ROBIN with a book.*

*Robin.* What, Dick, look to the horses there, till I come again. I have gotten one of Doctor Faustus' conjuring books, and now we'll have such knavery, as't passes.

*Enter DICK.*

*Dick.* What, Robin, you must come away and walk the horses.

*Robin.* I walk the horses? I scorn't, 'faith, I have other matters in hand, let the horses walk themselves and they will. [*Reads.*] *A per se a; t. h. e. the; o per se; o demy orgon, gorgon.* Keep further from me, O thou illiterate and unlearned hostler.

*Dick.* 'Snails, what hast thou got there? a book? why, thou canst not tell ne'er a word on't.

*Robin.* That thou shalt see presently. Keep out of the circle, I say, lest I send you into the ostry with a vengeance.

*Dick.* That's like, 'faith: you had best leave your foolery, for an my master come, he'll conjure you, 'faith.

*Robin.* My master conjure me? I'll tell thee what, an my master come here, I'll clap as fair a pair of horns on's head as e'er thou sawest in thy life.

*Dick.* Thou need'st not do that, for my mistress hath done it.

*Robin.* Ay, there be of us here that have waded as deep into matters as other men, if they were disposed to talk.

*Dick.* A plague take you, I thought you did not sneak up and down after her for nothing. But I prithee, tell me, in good sadness, Robin, is that a conjuring book?

*Robin.* Do but speak what thou'lt have me to do, and I'll do't: If thou'lt dance naked, put off thy clothes, and I'll conjure thee about presently: or if thou'lt go but to the tavern with me, I'll give thee white wine, red wine, claret wine, sack, muscadine, malmesey, and whippincrust, hold belly, hold, and we'll not pay one penny for it.

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*Robin.* Ay much; when? can you tell? Dick, make me a circle, and stand close at my back, and stir not for thy life. Vintner, you shall have your cup anon. Say nothing, Dick. [*Reads.*] *O per se, O Demogorgon, Belcher and Mephistophilis!*

*Enter, MEPHISTOPHILIS.*

*Meph.* You princely legions of infernal rule,  
How am I vexed by these villains' charms!  
From Constantinople have they brought me now  
Only for pleasure of these damned slaves.

*Robin.* By Lady, sir, you have had a shrewd journey of it. Will it please you to take a shoulder of mutton to supper, and a tester in your purse, and go back again?

*Dick.* Aye, aye. I pray you heartily, sir, for we call'd you but in jest, I promise you.

*Meph.* To purge the rashness of this cursed deed,  
First be thou turned to this ugly shape,  
For apish deeds transformed to an ape.

*Robin.* O brave! an Ape! I pray, sir, let me have the carrying of him about to show some tricks.

*Meph.* And so thou shalt: be thou transformed to a dog,  
And carry him upon thy back. Away, be gone!

*Robin.* A dog! that's excellent; let the maids look well to their porridge-pots, for I'll into the kitchen presently. Come, Dick, come. [*Exeunt the Two Clowns.*]

*Meph.* Now with the flames of ever-burning fire  
I'll wing myself, and forthwith fly amain  
Unto my Faustus, to the Great Turk's Court.

[*Exit.*]

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